

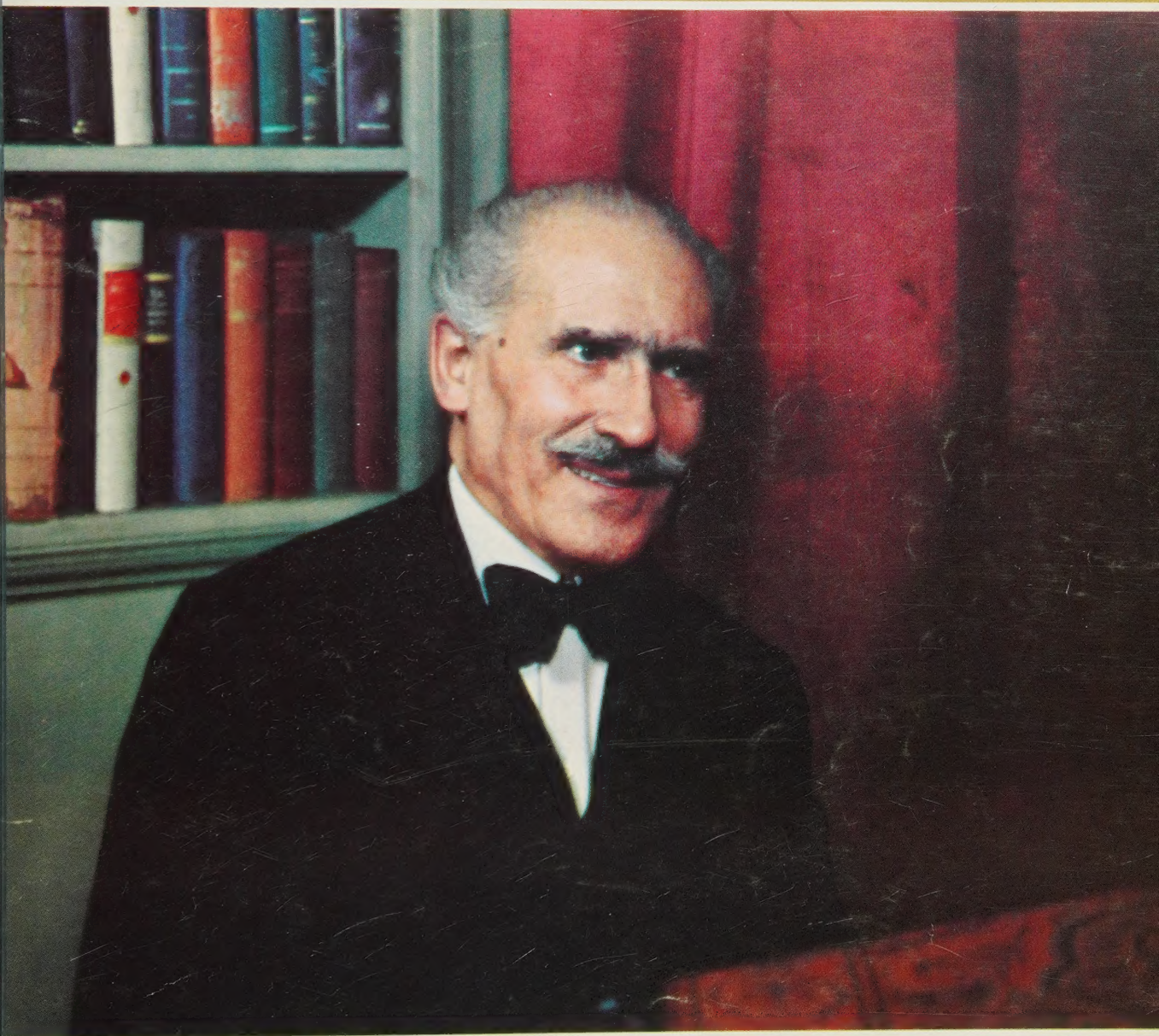
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*The Music Magazine*

March 1957 / 40 cents

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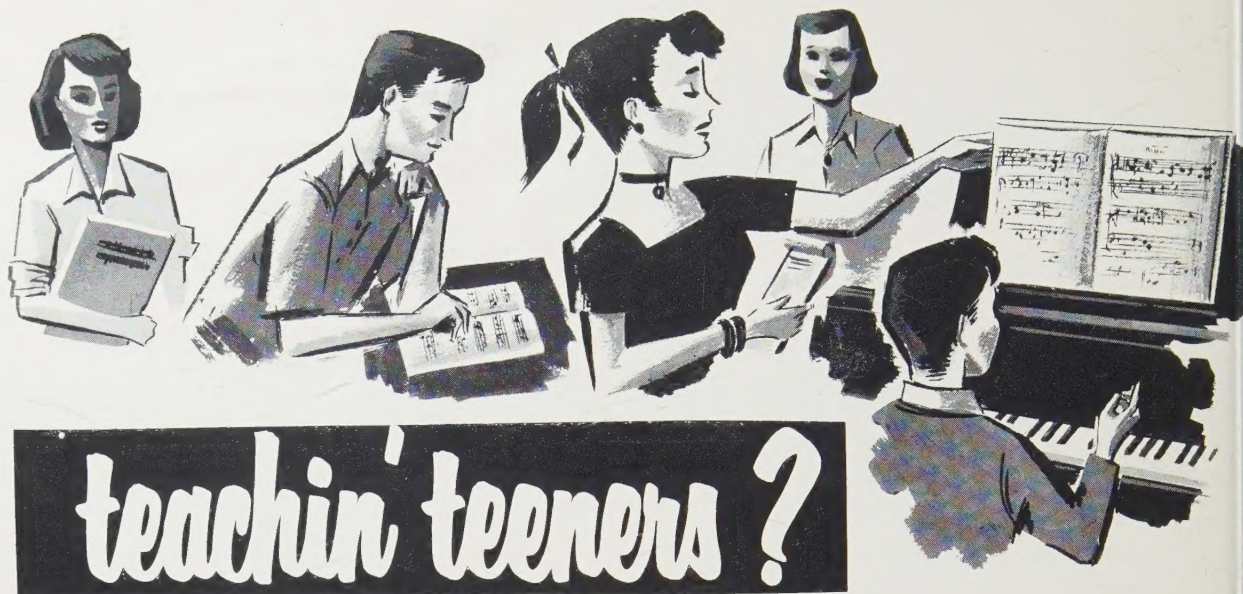
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Hail! Maestro Toscanini

See Page 11





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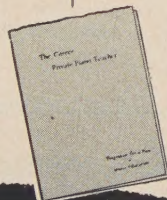
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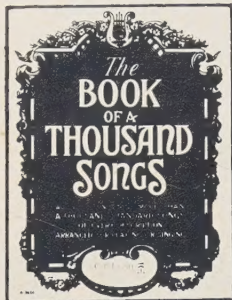
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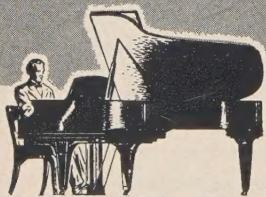
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THE MUSIC MAGAZINE

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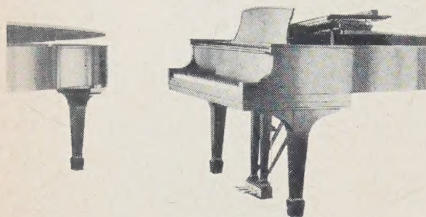
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## THE BOOKSHELF

### Toscanini: An Intimate Portrait

by Samuel Chotzinoff

Reviewed by David Ewen

This portrait of Toscanini is exclusively a personal one, based upon the author's contacts with the Maestro over a period of a quarter of a century. Chotzinoff makes no effort to fill in the biographical facts of the Maestro's fabulous career, all of which can be found in an excellent biography by Howard Taubman entitled "Maestro." Nor does he make any effort to analyze the Maestro's art, which has been done by so many other critics. What he does try to do—and succeeds with consummate skill—is to reveal the many and often contradictory facets of a remarkable personality.

Toscanini is a man whose artistic integrity is unblemished, whose musical standards are of the highest; he is also a man who loves musical comedies and is sympathetic to a woman who explains to him she is unable to hear his performance of the "Missa Solemnis" because she has tickets the same evening for an Ethel Merman musical. He is a man with a trenchant intellect and probing intelligence, even in matters other than musical; but he can also derive infinite delight from games, childish pranks, and even toys. He is a man who on the one hand can be unreasonable and dictatorial to those he loves, and on the other reveal the greatest sweetness of personality and gentleness to others; who is willing to drink a wine he detests for fear of offending an innkeeper, while having no hesitancy in insulting vitriolically a friend who may have a different viewpoint from his. He is a man who is always volatile and unpredictable, a man of fiery tempers and rapidly changing moods, whom the author aptly likens to the weather in Salzburg. "Without warning it would rain, black clouds would hasten through the sky, thunder would roll ominously close. Then suddenly the rain would cease and a bright sun would sop up every bit of moisture, the green landscape would shine pleasantly, as if it had always shone like that . . . Toscanini, too, presented in a single day transformations without number. He was naive, crafty, simple, complex, kind, and ferociously spiteful. The

moods inhabited him without forewarning, and evaporated as mysteriously.

The book is a veritable cornucopia of Toscanini anecdotes—not the old chestnuts warmed for the occasion—but of them fresh and new and first-hand makes for fascinating reading. But the book is also an addition to the literature on Toscanini for which all future biographers on the Maestro will be grateful. Alfred A. Knopf, Inc. \$3.50

## All the Bright Dreams

by Marguerite D'Alvarez

Reviewed by Sheila Keats

More than any other form of theater perhaps, opera has consistently exerted a fascination over the public. Its flamboyance and grandiose mannerisms have only added to the fairytale character of the world it creates for itself and for all of those who work in it. This is a world of glamorous make-believe, and the great singers of the opera stage at once share and create its glamour.

The life of Marguerite D'Alvarez is a true reflection of the spirit of this world. The child of a Peruvian father (who could boast both Spanish and Inca ancestry) and a French mother, she was

(Continued on Page 7)

## ETUDE, the music magazine

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## Mommie, will I live happily ever after, too?

The fairy tale is ended. The child has finished with listening. The hard reality of a rainy afternoon drowns the little dream that the world rings with laughter alone.

There'll always be rainy afternoons, for the child and the woman she becomes. There'll be days when she'll be cut off from the outside world.

These are days for tapping an inner source, for happiness truly springs from within us.

This year nearly three million children between the ages of 7 and 15 will spend too many idle, insecure hours. But these and millions more could know the joys of frequent laughter...if every mother knew how to do more fully what she so earnestly longs to do: teach her child how to live happily. For though idleness breeds unrest, to be occupied at even the simplest task can exhilarate the body and set the restless mind at peace.

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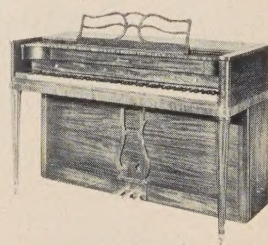
"The Parents' Primer" tells you most of the things you want to know about children and music. Six or eight is old enough for beginning lessons...and the teens are

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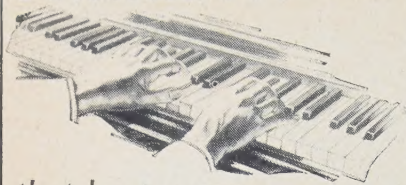


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# Musical Oddities

By **NICOLAS SLONIMSKY**

ONE OF THE MOST spectacular episodes in music history is Bach's journey on foot from Arnstadt to Lübeck to hear the Abendmusiken Concerts of the famous Buxtehude, and possibly to inquire about the prospects of securing Buxtehude's position after his retirement. By established custom, the young incumbent was expected to marry a daughter of his old predecessor. Buxtehude had five marriageable daughters, and Bach, who was twenty at the time, was introduced to one of them, Anna Margareta, age thirty, and not beautiful. History is silent on the circumstances, but Bach made no further attempts to obtain the Lübeck post. Handel had made the same journey with the same expectations two years before Bach. Mattheson, who accompanied Handel to Lübeck, stated quite frankly that they decided to abandon the project because of the marriage clause. The position finally went to an organist from Weissenfels, named Christian Schieferdecker, who complied and married Anna Margareta Buxtehude.

Did Bach really make the entire journey from Arnstadt to Lübeck on foot? If so, then how could he expect to return in a month, which was the leave of absence granted to him by the Consistory of Arnstadt? The distance from Arnstadt to Lübeck was at least 450 kilometers. The most direct route would pass through Erfurt, Sondershausen and Nordhausen, and due north from there on, crossing the Harz mountains. Bach started out on his journey in October, 1705, so as to be sure to reach Lübeck in time for the opening of Buxtehude's concerts about the middle of November. At that time of the year, the mountain roads were difficult, and it is almost certain that Bach took the easier, though slightly longer, route north-

westwards along the river Elbe through Hanover, Celle, Ulzen, Lüneburg and Lauenberg to Lübeck. The road was already familiar to him; he traveled part of it as a student with his friend Erdmann. Counting about 25 kilometers a day of vigorous walking, the journey from Arnstadt to Lübeck would require about 20 days; allowing for bad roads, and inclement weather, the estimate should be raised to about 24 days. It may be taken for granted that Bach took advantage of every opportunity to take a ride on the stagecoach or to visit private parties, for this was his method of travel during his earlier journey as a student. This appears a necessary assumption if for no other reason than the state of Bach's shoes, which certainly would have worn out during such a long and arduous walk. It also to be assumed that Bach's route was different, possibly through Hamburg and Lüneburg, where he had friends. In fact, circumstantial evidence is strong that Bach remained in Lüneburg for a while, returning to Arnstadt in the middle of February 1706 (rather than January of that year, as most Bach biographers assume). He was immediately summoned by the Consistory of Arnstadt to explain his prolonged absence. He was incidentally was upbraided for organ playing with "strange variations" that obscured the hymn tune and confused the congregation. The famous Bach biographer, Terry, states that Bach received his monthly payment of 6 Guldens, 5 Groschen and 2 Pfennigs, on February 24, 1706, but this is in error. This sum was a quarterly payment, for the three months of his services preceding that date. It is not known what financial settlement Bach made with his cousin Ernst Bach, who substituted for him during his absence.



A pianist was asked how long it would take him to play a piece on his program. "With feeling, fifteen minutes," he replied; "without feeling, ten minutes."

Has anyone ever seen a triple sharp? There is one in the cello sonata in G by Nicodé. Going continually around the cycle of fifths, and wanting to make an enharmonic change, Nicodé found himself in the key of A-sharp minor, with G double sharp as the leading-tone. A loweroggiatura on that G double sharp F triple sharp, and this is the one used. But for some reason he indicated this triple sharp not by a double sharp plus a sharp, but by two crosses, which would really make a quadruple sharp.

The adjective "electrifying" is a convenient cliché to describe a performance by a flamboyant orchestra conductor, but one wonders when the description was used for the first time. After all, electricity is a relatively recent science, even though the verb "to electrify" goes back some 200 years. Possibly, one of the earliest uses of it occurred when Verdi conducted the French première of "Aïda" at the Paris Opera. Several critics decided then that his direction electrified the performers. The writer in "Le Ménestrel" complained, however, that the electric impulse was too strong and elicited cracked tones from the vocal cords of some of the singers.

Massenet arrived in Monte Carlo to conduct the world première of his opera "Roma." The prince of Monaco graciously invited him to stay at his palace. The court chamberlain escorted the composer to his room and remarked: "It is now a historic chamber." Massenet smiled modestly, and asked: "Historic? Why?" "Because Saint-Saëns stayed here when he was the guest of the Prince," replied the courtier.

John Wall Callcott, the English 19th century composer of celebrated songs and catches, was quite helpless at writing music requiring knowledge of harmony. Once he wrote a song with piano accompaniment and gave it to Stephen Storace with the request "draw the pencil" through parts that were not correctly harmonized. Storace went over the music, and then passed the entire manuscript with his pencil, and returned it to the composer.

THE END

## THE BOOKSHELF

(Continued from Page 4)

undeniably glamorous. She possessed imagination, mysticism and a highly developed sense of the dramatic, qualities which were reflected in both her life and her art.

Hers was a long and notable career, encompassing over forty years at the time of her death in 1953. In this book she has given the reader an informal, conversational account of that career. Her experiences as a student in the Brussels Conservatory, her apprenticeship days in provincial opera houses, and her life as a *prima donna* contralto

of the first rank, all provide lively and colorful reading. Unfortunately, she gives us only tantalizingly brief glimpses of the well-known musical personalities with whom she worked. Only Oscar Hammerstein, in whose Manhattan Opera Company she performed during the 1909-1910 season, is singled out for more detailed portrayal.

To read this book is to imagine oneself chatting over the tea-table with Mme D'Alvarez. She is charming and often witty; she is at once voluble and reticent; and she is sometimes delightfully naive in the simplicity of her descriptions. She is a lady—but an exotic one. Above (Continued on Next Page)

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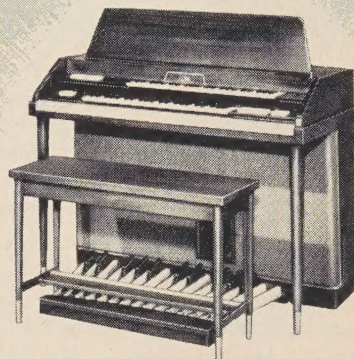
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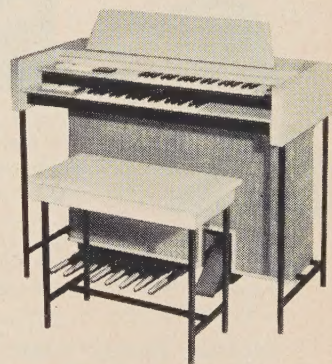
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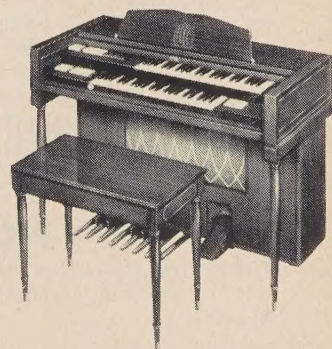
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## THE BOOKSHELF

(Continued from Page 7)

all, she is good company, and it is  
genuine regret that one reaches  
close of the conversation.  
Harcourt, Brace and Co. \$

## Musical Acoustics

by Charles A. Culver—4th Edition

Reviewed by Richard F. Goldman

Dr. Culver, former head of the  
Department of Physics at Carleton  
College, originally published this work  
in 1941. The present edition has been  
brought up to date, and includes chap-  
ters on electronic musical instruments,  
recording and reproduction of music,  
and architectural acoustics. Although  
designed chiefly for college music ma-  
jors, this book should prove gener-  
ally useful. It is well illustrated with  
diagrams, charts and photographs and  
provides a list of questions and problems  
at the end of each chapter.

This appears to me to be an excellent  
book not only for students but also for  
interested musicians who are not al-  
ready equipped with extensive technical  
training or a working knowledge of  
physics. It is clearly written, well or-  
ganized and certainly serviceable.  
McGraw-Hill Book Company, Inc. \$6.00

## Sergei Rachmaninoff

by Sergei Bertensson  
and Jay Leyda

Reviewed by David Ewen

This is no personal portrait of Ra-  
chmaninoff (though we are given glimpses  
at his personality through his letters,  
some of which are being presented to  
an English-reading public for the first  
time), but a painstaking compilation  
and a highly accurate one, of his life  
and career. All the salient facts are  
here, carefully documented, fastidiously  
avoiding some of the sensationalism and  
inaccuracies that made Rachmaninoff  
himself (in one case) and his widow  
(in another) discredit earlier books  
about him. In addition there are copious  
quotations from newspapers and  
magazines to provide valuable footnotes  
to Rachmaninoff's activities and thoughts  
on musical matters. (ETUDE readers  
may be interested to learn that several  
quotations come from this magazine.)  
One of these is by the present writer  
who interviewed the composer-pianist  
about his artistic credo. All in all this  
is a sound and complete presentation  
of Rachmaninoff's life, one that has  
been sorely needed and which promises  
to be a definitive one for some time  
to come.

New York University Press \$6.00  
THE END



# LETTERS to the Editor



## Articles

Sir: The articles appearing in the recent issues of ETUDE by prominent musicians concerning the goals and aims of music education are interesting. But they all generalize too much, and slant their views to professional music potential.

Whether we like it or not, the market for orchestra and opera musicians, soloists and singers, is rapidly shrinking in the United States. What is needed is the creation of audiences to attend the performances of those who are brave and bold enough to become performing artists.

Mr. Schuman's article (September 1956), criticizing much of the school music, was disappointing. He is a fine musician, but he misses the point when he insists that finesse and polish are essential in performances by amateur school orchestras and choruses. Not having the experience in dealing with the non-talented, he does not realize that teachers must work with the kind of material they have. They have no choice in the matter. And they are doing a superb job, regardless of Mr. Schuman's criticism.

Mr. Dumesnil's advice to a teacher to concentrate on the talented and pass over the indifferent student also was disappointing. How is a teacher to continue to earn a living when ninety-nine percent of the students we get are non-talented and indifferent? It is our job to create interest and erase indifference. That is difficult, but it can be done.

(Miss) Marion Bergman  
New York, N. Y.

Sir: This is to say that I think ETUDE has improved a great deal. In the October 1956 issue there are a number of worth-while articles. "Dis-ney Fun" by Rose Heylbut, was informative. "Solving Production Problems," by Albert J. Elias, "Opera Today," by Graham Skulsky, were interesting also to anyone interested in music. Although no music is my first interest, I do believe these articles are useful to broaden one's outlook in the field of music. "Music in the Schools," all uses, was stimulating. "Factual vs. Objective Approaches to Piano Teach-

ing" was thought provoking (William Newman). It is also good to hear of the young artist, Glenn Gould, in this issue. In fact, there is no stopping place—all the articles were first class!

(Mrs.) Monica Boyce  
Greenville, S. C.

## "The Responsibility of Music Education to Music—A Reply"

Sir: Just a brief note to say thank you for the splendid article by Mr. Normann, "The Responsibility of Music Education to Music—A Reply," in the November 1956 issue of ETUDE.

Mr. Schuman, in the September issue,

made us stop and analyze pretty carefully what we are trying to do in music education, and now Mr. Normann writes very well in presenting another viewpoint.

Arthur G. Harrell  
Wichita, Kansas

## Etude Comments

Sir: I like the new size of the magazine and its contents. We teachers should keep up-to-date with current trends in other fields of art.

Ruth Teeple Reid  
San Diego, California



for 1956-57  
teaching season

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# world of music

**Igor Stravinsky** will be 75 years old in June, and undoubtedly there will be many observations of the event. One of the first occurred on January 13 when the noted Russian born composer, for some years an American citizen, conducted two of his works with the New York Philharmonic-Symphony Orchestra, including his melodrama "Persophene." At this concert Stravinsky was honored by being presented with honorary membership in the New York Philharmonic-Symphony Society.

**George Solti**, **Heitor Villa-Lobos**, **Franco Auteri** and **Paul Paray** will be guest conductors of the New York Philharmonic-Symphony Orchestra for the four weeks, March 14 through April 7, originally scheduled for the late **Guido Cantelli**. The two concerts to be conducted by Villa-Lobos, noted Brazilian composer, will be in the nature of an observance of his seventieth birthday which occurs on March 5.

**Miss Jennie Tourel**, brilliant mezzo-soprano, will participate in the 1957 program of the Aspen (Colorado) Music Festival and Music School. Miss Tourel, a member of the Paris Opera-Comique before coming to this country, will teach private voice students and will give a series of Master Classes on song interpretation.

The **National Federation of Music Clubs** is offering for the seventh consecutive year a three-year scholarship in strings at the Peabody Conservatory of Music in Baltimore, valued at \$600 annually. For the second successive year, four scholarships, open to players of violin, viola, cello and contra bass, and valued at \$850 per year each, are offered at Centenary College, Shreveport, Louisiana. Details may be secured from the Federation's National Student Advisor, Mrs. Charles A. Pardee, 909 Lakeside Place, Chicago, Illinois.

**William Schuman**, distinguished composer, director of the Juilliard School of Music, has been named as the first gold medal recipient of the recently established Brandeis University Creative Arts Awards. In addition to the medal awards, provision has been made for a \$1500 grant-in-aid to a

promising young artist in each of four fields. The first recipient of the grant-in-aid for music is composer **Robert Kurka**, of Columbia University.

**Gloria Davy** will make her debut at La Scala in Milan, Italy, in April, thus becoming the first Negro to sing *Aida* at this famous opera house. Miss Davy first went to Europe as *Bess* in the successful "Porgy and Bess" touring company.

**Dr. J. Murray Barbour**, professor of music at Michigan State University, has been elected president of the American Musicological Society. Dr. Barbour, author of the book, "Tuning and Temperament," is well known in the field of musicology. In 1953-54 he was Fulbright research professor in Vienna.

The **American Bandmasters Association** will hold its twenty-third annual convention in Pittsburgh, March 6-9, with Carnegie Institute of Technology acting as sponsor and host. It is expected that more than 150 of the top band conductors of the nation will be in attendance. Features of the concerts on the four-day programs will be the U.S. Army Field Band, the Penn State Blue Band, The Carnegie Tech Kiltie Band, and the U.S. Air Force Band with the renowned "Singing Sergeants."

**Oberlin Conservatory of Music**, Oberlin, Ohio, held its Seventh Annual Festival of Contemporary Music on

February 21, 22, 23. **Luigi Dellapiccola** was the guest composer appearing piano soloist in several of his works. He also gave a public lecture. Also on the programs were works by **Stravinsky**, **Samuel Barber**, **Leon Kirchner**, and members of the Oberlin faculty.

The **Mexican Institute of Fine Arts** has established the First Panamerican Course in Orchestra Conducting. As announced by **Miguel Alvarez Acosta**, General Director of the National Institute of Fine Arts, it is hoped that the effort "will find fertile ground to sow noble cultural tradition which will help to expand the chain of international good-will and faith in the fruits of cultural aspiration and expression." The courses, embodying the most refined and highly developed aspects of the art of conducting, will be taught personally by **Maestro Igor Markevitch**, who directs similar courses at Salzburg.

**NBC Opera Theatre** added to its laurels when on January 13 it presented on television the opera which the Russian composer, **Sergei Prokofiev**, made out of Tolstoy's "War and Peace." It was a stupendous undertaking, and the fact that the whole project came off with such outstanding success speaks volumes for the efforts made by everyone connected with it. An extremely capable cast had been assembled, in which some of the principals were **Kenneth Smith**, **Helena Scott**, **Morley Menzies**, **David Lloyd**, **Leon Lishner** and **Davis Cunningham**. **Kirk Browning** was the stage director and **Peter Herman Adler** conducted. **Samuel Chotzinoff** was producer.

## COMPETITIONS

(For details, write to sponsors listed)

The 1957 International Competition of Marguerite Long-Jacques Thibaud will be held in Paris.

(Continued on Page 53)

## GREETINGS MENC

ETUDE is happy to extend greetings and congratulations to the officers and members of the Music Educators National Conference, whose Golden Anniversary Observance will culminate in the series of MENC Division Conventions to be held during March and April. The observance, inaugurated in April 1956 at the St. Louis National meeting, has spanned the nation with appropriate recognition in state, sub-state, and local meetings and other activities sponsored by music educators and friends of music education.

Programs which have been planned for the six 1957 meetings by the officers and Boards of the respective Divisions and their comrades of the auxiliary and associated organizations of the MENC will afford a fitting climax for the Golden Anniversary Observance Year.

With its congratulations, ETUDE expresses the hope that MENC will have many more prosperous and successful years in the cause of music education.



# Farewell to The Grand Old Man of Music

by ROSE HEYLBUT

ON JANUARY 16, Arturo Toscanini died suddenly in his New York home, within a few weeks of his ninety-first birthday. On March 25, he would have entered the tenth decade of a life which, for talent, achievement, vitality, and force of character, has few equals in any age or any field. In paying tribute to the Maestro, there is little to be said that has not already been said many times over. The Grand Old Man of music enjoyed

parents worked as tailors who, though fine artisans, were not well off. As a small child, Arturo's great ambition was to draw the patterns on the cloth his father would cut. His fabulous talent for music asserting itself at an early age, the boy longed for scores and books he could not afford to buy. To get them, he sold his food. There is no record that he ever felt himself a victim.

Graduated from the Parma Conservatory "Con Lode Distinta" (with distinguished praise), he took engagements as an orchestral 'cellist, to add to the family income. One of these, with a small opera company bound for South America, became the turning point of his career. In June of 1886, the company fell into administrative difficulties in Rio de Janeiro. One conductor was dismissed, another refused to appear, and the evening's performance of "Aida" was about to be cancelled. Some of the singers, fearing to be stranded, begged that Toscanini be allowed to conduct the threatened performance. "He will save us," they cried; "he knows *all* the operas!" The nineteen-year-old 'cellist mounted the podium, the score before him open to the first page. When the final curtain fell, the book was still open to the first page. Having conducted for the first time, and from memory, Toscanini was given an overwhelming ovation. He conducted again during the next weeks, but, on returning to Italy, went back to his place as 'cellist.

It is said that Toscanini taught himself to conduct from memory because of excessive nearsightedness, thus overcoming another

obstacle that might have daunted a lesser nature.

Still in his 'teens, Toscanini turned his back on the lighter distractions of fame and devoted himself to music. And his fame grew. In 1886 he was invited to conduct a performance of Catalini's "Edmea." This was a great success and established a warm friendship between composer and conductor. Later, Toscanini was to name two of his children, Wally and Walter, after characters in Catalini's "La Wally." For the première of Verdi's "Otello," Toscanini occupied the 'cellist's chair, became friends with Verdi, and never wavered in his admiration for him. In 1892, Toscanini conducted the première of "Pagliacci"; three years later, introduced (Continued on Page 51)



A quiet moment in a Toscanini rehearsal.

honor that can come to a public personage; for nearly seventy years, his performances consistently set a standard unattainable to anyone else; and so vast a body of anecdotes exists about his devotion to music, his prodigious memory, his perfectionism, his tireless capacity for work, his courage, even his startling outbursts of temper, that it is difficult to separate legend from fact. In reviewing his life, it is interesting to look at Toscanini's massive accomplishment in the light of those traits of his character which, overriding all obstacles, made accomplishment possible. For the Maestro's triumphs were not achieved without obstacles.

Toscanini knew poverty. In his Native Parma, his



# CONFUSION CONFOUNDED

AN OBJECTIVE EXPLANATION OF SOME  
FREQUENTLY PERPLEXING MUSICAL TERMS

"MOMMIE, WHAT TIME is it?" asked Rae at the beginning of the last number of a rather long recital. Mother shushed and frowned, only to learn later that the reference was not to the clock but to the metrical division of the music.

Major and minor keys, black and white keys; notes of the scale, notes on a page of music; slow time, fast time, simple and compound time; free time, strict time, waltz time and march time; downbeat, upbeat, conductor's beat, four beats in a measure...and ad infinitum! Confusion confounded and compounded! The English language is a particularly difficult one in that by dint of usage old words have taken on new shades of meaning; words often have secondary meanings which must be taken into account as well as the primary significance. A piano teacher has many duties; among them that of helping students to recognize the principles and underlying facts of the musical information imparted may well be the most challenging.

In my work with both private students and college graduate groups, I realize the daily challenge in this use of the English language. Again and again I am appalled at a misconception that unintentionally I have implanted in the mind of some student, particularly the literal-minded one. We are told that children are literal, but the adult on the graduate level may be equally so. For the most part abstract words demand objective explanations, and teachers must be careful that the explanations are meticulously correct, ones that can be adhered to consistently day in and day out.

Our most glib and disrupting flow of words comes with those concerned with the motion of music—rhythm, meter, time and tempo. How often I must have sinned in my early experience with public school classes; how frequently since I have shuddered at wrong conceptions being hammered into unwilling ears by other equally careless teachers.

In its largest sense *Time* is a dimension in which music with its Rhythm, its Meter and its Tempo takes place or moves. The word *Rhythm* has acquired at least fifty differing connotations. We may say that it has to do with the long and short in music and a combination of the many

degrees of long and short in varying patterns. From the Greek word *Rhythmos* we learn that rhythm means flow and interestingly enough that the German word *Rhein* (Rhine) is a derivative. In music the freedom of the "flow" has been regulated by man. Primitive music, early Greek music, and some contemporary writers attempt to recapture this "pristine charm of nature," and we find free-

barless writing. But ordinarily we are concerned with a tradition over 300 years of musical evolution with its clean-cut metrical division into twos, threes and fours. An ancient Roman grammarian named Charisius (c. 400 A.D.) gives us this very good definition: "Rhythm is flowing meter, a meter is bonded rhythm."

*Meter* has to do with accent with the strong and the weak, with the perpendicular bar line and notes between. Not before the end of the seventeenth century was the primary purpose of the bar line established—to precede the first and strongest beat of a measure. This system embodies real hazards for students; teachers must make clear that the bar line as a device should not be confused with the music itself. In fact, the bar line may have little to do with the musical shape of the phrase. A

good musician will avoid a pedantic 1 2 3, 1 2 3. Especially in Romantic music we find a lack of uniformity of beat. Try playing the middle section of Brahms' Intermezzo in E Major, Op. 116, No. 4 in the three-beat measure of the signature. In Bach, if we interpret his melodic pattern correctly, the off beat shape constantly diminishes the authority of the strong beats. Stress is present, for modern Western music has been built upon it. But keep in mind the basic fact that we most often merely suggest stress without projecting it forcefully. Herein lies the difference between a mechanically marked, mathematical count and an expressively musical phrase line.

The term *Tempo* literally means time, yet it is concerned not only with the rate of speed but quite as emphatically with the mood inherent in musical movement. What determines the speed of a composition? Is it the metronome mark, in the case of Bach set down many years later by a possibly indiscriminate editor? Even when notated by the composer himself, is the

(Continued on Page 40)



# Singing must be Natural...

from an interview with Victoria de los Angeles as told to Myles Fellowes



Victoria  
de los Angeles

IN THE YEAR 1947, the music world was stirred by news of a young and beautiful Spanish soprano, who, with less than a year's experience of major engagements, was being acclaimed in Covent Garden, La Scala, and the Paris Opera for a voice and an art which brought back the long-vanished Golden Age of song. Shortly thereafter, the Spanish girl's recordings began arriving in this country, and America, too, clamored to make personal acquaintanceship with Victoria de los Angeles.

This acquaintanceship began in 1950, when she made her American debut in a Carnegie Hall recital. The house was sold out, to an eager audience which, on the one hand, came to welcome an artist it knew and loved through records, and, on the other hand, wished to find out whether "the real thing" could possibly be as good. In the course, the artist appeared, and the packed house saw the girl still in her twenties, with black hair and appealing, most wistful eyes that indicate the habit of looking inwardly to the spirit as well as outwardly to the world. Before she had finished her first group, it was clear that "the real thing" fully realized the promise of the recordings. Next day's reviews were enthusiastic. The world's severest critics pointed out that this newcomer was, indeed, the "victory of the angels," which is the literal translation of her name. In the New York *Herald-Tribune*, Virgil Thomson wrote, "Vocal delight unique in our

time." Within weeks, two more Carnegie Hall recitals were announced and sold out; a Metropolitan Opera debut was arranged; and Victoria de los Angeles had added another continent to her conquests.

Miss de los Angeles was born in Barcelona. She grew up on the campus of Barcelona University, where her father was caretaker. Always musical, the child would come to call for her father, strumming her guitar and singing while she waited for him. At first, the faculty members looked unfavorably on these performances because of the commotion they caused among the students. As the girl's voice matured, however, the professors decided she deserved a chance for study, and arranged among themselves for her enrollment at the Conservatorio del Liceo. She was then fifteen. Besides vocal work, she studied piano, guitar, music theory, and languages (Italian, French, German). She completed the six-year course in three years; since then she has studied by herself.

At twenty, Victoria de los Angeles made her concert debut in Barcelona, and was immediately hailed as an artist of stature. Concert and opera appearances followed, in Madrid, Lisbon, and other Spanish and Portuguese cities. In 1947, Miss de los Angeles was unanimously awarded the coveted First Prize in the International Music Contest at Geneva, thus entering the world of major music.

While yet at home on the Barcelona campus, she met a young law student, Enrique Magrina, whom she later married. Señor Magrina, himself an able linguist and musician, serves as her personal representative, accompanying her on her tours, which include performances throughout Europe, America, and South Africa, and guest appearances at the great Festivals of Florence, Ascona, Besancon, London, and Edinburgh.

Credited with the finest all-around artistry in the singing world today, Miss de los Angeles has interesting views on vocal production. "Singing must be natural," she says. "No two voices are alike, and no two singers have exactly the same problems—although we all have some! Certain voices are naturally more adapted to facility, others to beauty of tone. Tone was always my strongest point. When I began serious singing, at fifteen, I simply let my voice come out and my tones were right. Since then, however, I have learned not to depend exclusively on such natural production—that is to say, while good production must be natural, it should also rest on a solid foundation of conscious knowledge and technical skill. It is a good thing to send out a fine, natural tone; it is even better to know why it is fine, (Continued on Page 49)



# Music's part in social integration

by Mabel W. Pitten

*Music Department Head, Tamalpais High School,  
Mill Valley, California*



ONE OF THE MOST important problems in high schools today is that of social integration. This is not a surface problem of the student's enjoyment of his social life. It is a basic necessity for a feeling of belonging, which can affect the student's present and future life, his happiness as a socially well-adjusted person, and his success in high school work and later professional life.

Music in high schools can be a vital force in social integration. It is the ideal medium to bring together varied personalities in an activity which is objective, in the sense of being co-operative instead of competitive, and subjective, in the sense of the personal and shared enjoyment it brings to the participants.

How can we, as teachers, make the most of this opportunity of helping to mold well-adjusted personalities? Naturally, our first and most frequent contact with the students is in our classrooms. In our music classes new students more quickly get over the feeling of being strangers or outsiders than in almost any other type of classes. This feeling of being a necessary part of a group can be carefully encouraged by the music instructor. If he can instill in the students the knowledge that what they are doing is essential to the class activity, rather than the feeling of consciousness of themselves as persons, the students soon lose all thought of being outsiders. To be specific, if John understands that his clarinet part is essential to the completeness of the music of his band

or orchestra, he will forget that he is John the new boy or John who sometimes stutters. If Joanne knows she is valuable and necessary as an alto in her chorus, this knowledge will overshadow her consciousness of being too tall or too short.

If a student plays or sings well, he will soon enter this knowledge of being a necessary part to make up the whole. But it is not always easy to foster this feeling of being essential to the chorus, band or orchestra in the weakest or least-advanced singers or instrumentalists. It is sometimes up to the instructor to help these people recognize that they are just as essential to the group in obtaining the right balance in blended tone and resonance, and the right balance in the number of vocal parts and instrumentation, as the best singers or players. Sometimes, in fact, directors say that the average voice blend better in a chorus than the voices capable of solo performance.

Teachers who have had some of the same students in music class and in some more academic subject have noticed how much more quickly the newcomer and alien social students come out of their shells and work unselfishly and consciously in a music class. I think most music teachers realize this and welcome the opportunity of helping the individuals as much as possible. The music organizations which participate in school and community activities bring their students still more out of their little personal enclosures into the school and community life. Their interests become the activities of their school and community, which, in turn, widen their own personal interests. It all helps, we feel sure, to make more responsible and happier citizens.

The degree to which school and community are associated varies with the size and type of the community. In a small town, often the high school is the center of the community life, in which the townspeople feel a sense of ownership and participation. In a union high school which serves several towns, this sense of ownership and participation lessens. In a large city, business and social interests do not necessarily center in neighborhoods, so that the numerous high schools are (Continued on Page 41)



# The Mariachis of MEXICO!

by  
Lysander  
Kemp



Mariachis on shore of  
Lake Onapala, Ajijic,  
Mexico

THE MARIACHI HAS played ten songs, you now owe thirty pesos, and the leader is waiting politely. But not be paid; he knows you will pay, for the village jail rather less than sumptuous. He is waiting for you to play another song. The *mariachis* (the word applies both to the individual musicians and to the ensemble) stand around you, shifting their feet, idly tuning their instruments; and at last the leader asks, “¿Cuál otra?”—“What next?” You were not going to spend any more money, but suddenly you remember you have not yet heard *El Gavilancillo*, and you call it. He nods, the marvelous rhythms roll over you, and you have spent another three pesos. Later you will also remember *La Negra Noche* and other songs, and you will walk home through the dark streets with not a *centavo* in your pockets.

Mexico is a land of infinite exceptions, and it is difficult to define exactly what a *mariachi* is. For a working definition, say that a typical *mariachi* is an ensemble of rolling musicians who play and sing for hire in cantinas, plazas and the streets, and whose essential instruments are two violins, a guitar, a *guitarrón* and a *vihuela*. A *guitarrón* is a large bass guitar, a *vihuela* is a small guitar much larger than a mandolin, and both of them are amp-backed. To these instruments a trumpet is almost always added, and sometimes a second guitar or *vihuela* too. I have even heard a *mariachi* of nine, augmenting the basic five with two trumpets, a third violin and a second guitar, and I suppose there is actually no theoretical limit to the number of instruments which can make up a *mariachi*. But there is a strict limit to what the patrons are willing to pay for a song. Each musician beyond the essential five reduces the shares of all, and it is this economic fact, rather than any inherent characteristic of the ensemble or its music, which keeps the usual *mariachi* about six men.

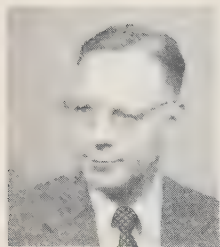
The *mariachis* originated in the old and charming village of Cocula, here in the state of Jalisco, and the village known throughout Mexico as “the soul of the *mariachi*,”

as the song *Cocula* puts it. But until recently I could not find out, either from books or from questioning *mariachis* and others, why the village has this national fame and what the origin of the *mariachi* really is. At last I decided to ask my questions in Cocula itself, to see what, if anything, I could discover.

The day began badly when I learned first that at the present time there is no organized *mariachi* in the village, merely two or three pick-up groups that play for special occasions. And I was not cheered when I found that nobody I approached in the plaza and the stores had any notion of how Cocula earned its reputation. After a couple of hours of fruitless inquiring I retired to a small cantina, to drink and feel sorry for myself. I was the only patron, and I remarked to the barkeeper that it was a fine thing to come to the birthplace of the *mariachis* and not find any. He was passably sympathetic, and I added, merely to make conversation, that I wanted to write about the *mariachis* and had hoped to learn their history. He pondered this for a moment, and said that I should talk with Professor Jesús Aguila. If anybody knew, he said, the Professor knew. He directed me to the house, I walked the two blocks and rapped on the door, and in less than an hour I learned more than I had learned in two years of aimless asking.

The Professor, a stout, affable, enthusiastic man, was disinclined to talk with me at first, saying that he was regrettably pressed for time, and that I should come back another day. I said I had come all the way from Jocotepec to find out why his village is said to be the soul of the *mariachi*, and if he could tell me why, in a very few words, I would be profoundly grateful. I believe he really was pressed for time, but he promptly forgot whatever was pressing him and delivered me, in his rapid but clear and eloquent Spanish, nearly an hour's lecture on the history of the *mariachi*. So far as I know, I am here setting down that history (in brief) for the first time in print. At least I have never found any of it (Continued on Page 47)





William J. Mitchell

# Harpsichord or Piano?

by PAUL HENRY LANG

*Paul Henry Lang combines the highest level of musical scholarship with an exceptionally keen insight into the craft of performance. Two of his many activities can be cited in illustration of his dual capabilities: He is Professor of Musicology at Columbia University and Music Critic of the New York Herald Tribune. His "Music in Western Civilization" has established itself as one of the major works of our generation.*

—William J. Mitchell

SCANNING the ever lengthening list of LP recordings, one must admit that duplications are not only inevitable but desirable. Certain much admired and popular piano works—the *Pathétique*, the *Revolutionary Etude*, or *Carnaval*—exist in any number of recordings. It is good to see what different artists do with the same work. But when we come to such items as the "Well Tempered Clavier," or Scarlatti sonatas, we are dealing with a sort of double duplication, for these works are recorded with piano and also with harpsichord, each medium being represented by several recordings. This brings to mind the old problem of harpsichord *versus* piano, hotly debated ever since Baroque music and Baroque instruments began to make their spectacular comeback. The same problem arises at concerts, in some of which an orchestra or chamber group performs a Vivaldi concerto or a Bach cantata with harpsichord as the keyboard continuo instrument, while in others the director is satisfied with the piano. (A third, and unhappily not infrequent group that simply omits the keyboard instrument from the accompaniment is beneath contempt.)

Now the first thing we must do if we want to discuss the problem with a modicum of intelligence is to remove the preposition "*versus*" and substitute "*or*." These instruments are not competitors; only unenlight-

ened or biased attitudes can make them into enemies. We must bear in mind—and this is the basic postulate for any discussion of the subject—that the harpsichord was not superseded by a technically and artistically superior instrument, the hammer piano. Rather, the new musical style, based on graduated dynamics, called for a different vehicle of expression. In the world of Baroque music, whether solo keyboard music, or the continuo, the harpsichord remains supreme. It follows that the harpsichord is not a "historical" instrument to be exhibited as a quaint relic of the past, but an essential means of communication for certain types of music. By any contrary reasoning, Bach, Scarlatti, or Couperin would have to be declared mere historical curiosities, who can be advantageously displaced by more modern composers.

The nature and rôle of the harpsichord are well defined and do not admit substitutes. Granted that unlike its kid sister, the clavichord, or big brother, the piano, the harpsichord cannot "sing"; rather, its bright, metallic-silvery tone was designed to bring out with clarity the part-writing in polyphonic music, or to replenish the accompaniment with luminous chords. Since the harpsichord obtains its sound by plucking the strings, it mixes naturally with the string ensemble, whereas the piano tone, very characteristic and unique, always stands apart. Its two manuals, and various stops and couplers enable the harpsichord player rapidly to change register, volume, and color, to bring out salient voices, create echo effects, and all the other paraphernalia of Baroque dynamics.

Beginning about 1730, when the famous German builder, Silbermann, began to make them in numbers, the hammer piano started on its spectacular career, which by about 1780 re-

sulted in almost complete displacement of the harpsichord, though the opera orchestra it survived another few decades to accompany the secco recitatives. Again, we must remember that this was not a "victory" but a natural corollary of a profound change in musical style. To the younger generation of musicians, it is those who were born in the waning Baroque, almost immediately declared themselves for the new instrument. Both Haydn and Mozart started as harpsichordists, but by the time they composed their mature works, the hammer piano was their instrument. Not so the older composers. They found the tone of this early piano too low, accustomed as they were to the brightness of the harpsichord, and since their style of composition was anchored in the black and white dynamics of the Baroque, the advantage the piano offered for graduated dynamics were of little interest to them. Johann Sebastian Bach praised Silbermann's instruments, but objected to the lack of carrying power of the upper register and to the relative heaviness and slowness of the action.

This much for historical differences. The above arguments ought to suffice to show that we are not dealing with two stages of evolution of the same instrument but with two entirely different instruments that serve different purposes.

Now let us turn to the playing of these two keyboard instruments, which again is absolutely different. Once touched, whether lightly or heavily makes no difference, the harpsichord tone cannot be altered, whereas the piano tone, while in the making, is subject to infinite variation of timbre. It logically follows that to play the piano in a quasi-harpsichord manner is an artistically as well as practically futile undertaking. The piano tone calls for flexibility and springiness, (Continued on Page 50)



# SIGHT-READING ALL-IMPORTANT



the value of sight-reading, especially  
to one aspiring to be an accompanist,  
cannot be over-estimated.

by MARJORIE DANA JONES

WE NEED accompanists!" complains a high school chorus director. "All these piano students and only one or two can really read!" Everywhere teachers are conducting forums on the improvement of sight-reading, and are talking all around the subject without arriving at solutions for the three basic factors: keyboard feel, eye hand, and rhythm.

You say that good readers are born, not made? True, topnotch professional accompanists have a special talent for sight-reading; just as one musician is gifted melodically, and another has absolute pitch. But just how important is sight-reading? It is a necessity to the professional musician in any branch of performance, but to amateurs—the bulk of our students—one important reason, if not *the* reason, for studying. "I want to play popular music for my friends," says the teen-ager. "Just for my own fun," says the mother with some freedom, now that her children are in school. They all hope to be proficient enough to read and play the piece that interests them.

Countless books of sight-reading materials are available and the advice usually boils down to "Read some every day!" Read what? How? Even the courses in piano enable and sight-reading in our foremost music schools often consist of having several piano students wade through a symphonic score arranged for two pianos with a haphazard starting and stopping throughout, and ending together only as a fortunate accident. Result? Frustration, for the musical values are usually lost, and the next day will mean another composition played the same way. The poorer sight-readers are getting no specific help, but the good sight-readers are completely bored at being held back by them. But an awareness of the following basic principles will help students and teachers alike make definite progress, instead of groping along.

The development of keyboard "feel" (or the ability to play without looking at your hands) is one important object. So many pianists play their pieces with their eyes

glued to every finger motion; and their new repertoire is painfully picked out note by note until memorized. The slow readers need to shorten this learning time which tries the teacher's patience. Don't misunderstand! In solo performance the pianist may often watch his hands, but the accompanist needs his eyes for the conductor or soloist, or else the score; certainly not his hands.

Just as typing is taught with a blank keyboard and eyes on the copy, so must piano lessons include the feel of the piano keyboard with eyes on the music from the very beginning. The late Dr. Maier's term "blind flying" is readily grasped by the seven-year-old beginner at the first lesson. Have her touch the groups of two and three black notes with eyes closed, and learn the location of middle C (and other C's) as always to the left of the two black notes while reciting the letter name. The five C's should be drilled again and again, since they are the nucleus of notation groupings. The other notes are felt and played the same way when their place on the staff is learned. Rote pieces may be played with eyes closed if reading is postponed at first. The Bernard Wagness Series, for example, contains such note reading drills.

Many teachers have beginning students who memorize to avoid learning to read. The lack of keyboard feel results in continuous looking up and down, a habit which often persists through years of piano study. Memorization in itself is obviously a necessary part of piano study, but not as a substitute for good reading habits. Prevent and correct this from the very first lesson. How? Insert a 1'-by 2' piece of cardboard under the music rack to remove the temptation to look up and down. Place it at least six inches above the keys for freedom of movement, but no more than twelve inches or you may find your pupil peeking. Even a bath towel or apron pinned around the neck and held in place by the fall-board or rack will do. At the very least the teacher can hold a piece of music to cover the pupil's hands. Explain to the parents why and what you are doing, so that they may help at home. Like so many worthwhile things in music, these good reading habits must be practiced at least a few minutes daily over a long period of time to insure real progress. Remind the parents of the time and work involved in learning to read at school.

After the individual notes can be played without looking, proceed to short groups of notes and begin to assign pieces just for reading, in

(Continued on Page 56)

The author is former Director of the Christian College Junior Conservatory, Columbia, Missouri.



# NEW RECORDS



**Hindemith: *Theme and Four Variations (The Four Temperaments)* Symphonic Metamorphosis of themes by Carl Maria von Weber**

Here are two of Hindemith's lightweight and most accessible works in well-recorded versions conducted by the composer himself. It is instructive to note that the composer's tempi here rarely correspond to his metronome indications in the printed scores; they are almost invariably faster, which does this particular music no harm. After more than a decade the Symphonic Metamorphosis is still a stunning virtuosic orchestral piece. The Four Temperaments now sounds like a real 19th-century work, full of luscious Straussian (Johann and Richard) sounds. It does seem overlong, perhaps because the five movements are very alike. Hans Otte plays the difficult solo piano part accurately and dryly. (Decca DL 9829)

—Joseph Bloch

**Beethoven: *Grosse Fuge*, Op. 133**

**Mozart: *Fantasy and Fugue in F Minor*, K. 608  
*Adagio and Fugue in C Minor*, K. 546**

Arthur Winograd has made an edition of the Beethoven and of the Mozart Fantasy and Fugue for string orchestra, and they are performed here by Mr. Winograd conducting the Arthur Winograd String Orchestra. The Beethoven sounds exactly like the original string quartet version, even in its over-all sonority, which speaks well for the precision of the ensemble here, but neither the work nor string orchestra literature has gained anything. The performance, or perhaps the recording, favors the 1st violin part throughout. The Mozart, originally for a clock-work pipe organ, lends itself well to transcription for this medium. The performance is straightforward and too consistently loud. (M-G-M E3382)

—Joseph Bloch

**"The Most Happy Fella"**

**Music and Lyrics by Frank Loesser.  
Orchestral and choral direction by Herbert Greene**

This is a complete recording by the original cast of Frank Loesser's current Broadway success, based on Sidney Howard's play "They Knew What They Wanted." All of the music and dialog, from curtain to curtain, is included on the six LP sides. "The Most Happy Fella" is the first commercial musical show to be accorded this treatment.

Whether it deserves this distinction may be questioned, but the reasons for the undertaking are clear: this show is really a "Broadway opera"; a truly ambitious attempt on the part of all concerned, with an almost continuous musical score. It is a California style "Cavalleria Rusticana," but too much cooking has rather destroyed the flavor. The theatrical pacing is expert, but the music, as such, is not distinguished. The singing is more than adequate, and the show comes over fairly well on the recorded performance. The orchestration of the score is expertly done by Don Walker. A separate Columbia single, containing a selection of the show's featured tunes, is also available.

(Columbia O3L-240)

—Richard F. Goldman

**Schönberg: *Suite*, Op. 29; *Herzgewachse*, Op. 20; *Canon for String Quartet*; *The New Classicism Cantata*, Op. 28, No. 3; *Two Pieces for Piano*, Op. 33a and Op. 33b; *Three Songs*, Op. 48**

Robert Craft conducts and he has written the jacket notes.

For one who approaches the music of Schönberg "through the back door," so to speak, this record contains some rewards. Thus the short song "Herzgewachse," and the songs Op. 48, will not trouble anyone who enjoys "Verklarte Nacht." But the oddly scored Suite Op. 29 proceeds through rarified atmosphere, both tonally and in respect to timbre, and the Cantata Op. 28, No. 3, is difficult to assess because it is Schönberg's "Musical Joke," and as in Mozart's "jest," some of the notes undoubtedly are sacrificed to the humor. The humor, by the way, will not be found sidesplitting.

Otherwise the pieces are absurdly short (i.e., the canon) or not particularly distinctive—the two piano solos.

I take it that one does not argue about performers of Schönberg. One applauds them for bravery. (Columbia ML 5099)

—Arthur Darack

**Harris: *Symphony No. 7*; *Symphony* 1933**

The superb performance by the Philadelphia Orchestra, conducted by Eugene Ormandy, of the Harris Seventh is a phonographic event. From the memorable opening theme, through the various transmutations and developments, and through the dance elements and the pastoral sounds, there is a vital musical

pulse throbbing. How durable it is not be determined glibly. I for one hesitate to predict, to doubt or to prove the usual slick remarks about Haydn since this is music that is so remote from slickness.

The bonus (second side) is an Koussevitsky recording of the 1st Symphony, restored to more or less respectable sound and of no little independent interest. (Columbia ML 5099)

—Arthur Darack

**Mozart: *Concerto No. 1 in B-flat Violin and Orchestra*, K. 207; *Concerto No. 7 in D for Violin and Orchestra*, K. 271a**

Arthur Grumiaux, violin, with Bernard Paumgartner conducting the Vienna Symphony Orchestra.

The D Major Concerto, whose authenticity has been and ought to be questioned, seems so frivolous and featherbrained beside the B-flat Concerto which is the first of the violin concertos and is itself by no means an example of important or impressive Mozart, one may be pardoned for sneezing at it.

Yet Grumiaux is a first-class violinist with a sparkling, silvery tone and elegance of manner that produce rococo doodlings of the music in gaudy style. One cannot say the same for the orchestral accompaniment. Routine the word. (Epic LC 3230)

—Arthur Darack

**Mozart: *Symphony No. 41 in C Major* (K. 551) "The Jupiter"; *Symphony No. 32 in G Major* (K. 318); *Symphony No. 26 in E-flat Major* (K. 184)**

Karl Böhm and the Concertgebouw Orchestra of Amsterdam.

Böhm's direction and the Concertgebouw's playing result in animated, precise Mozart, with various other virtues of interpretation but with a comparatively lean orchestral sound compared to our own virtuoso orchestras. This, however, may be a matter of taste and should not obscure a first-rate performance. (Epic LC 3229)

—Arthur Darack

**Richard Strauss: *Sonata for Violin and Piano*, Op. 18**

**Debussy: *Sonata for Violin and Piano* Joseph Fuchs, violin and Armand Balsam, piano**

This combination of early Strauss and late Debussy emphasizes the fact that our knowledge of early Strauss may be prejudicial whereas our knowledge of the last of Debussy may be idolatrous.

The Strauss sonata, however much it may sound like a half-dozen other composers, is an authoritative and prophetic work; the Debussy contains only a few leavings of genius.

Fuchs and Balsam make an excellent team, with the requisite tonal refinement.



ments and attention to mood and phrasing. The Strauss is, perhaps, somewhat too bumptious a piece for their full success. (Decca DL 9836)

—Arthur Darack

**Stravinsky: Chamber Works 1911-1954**

Conducted by the composer. Notes by Robert Craft. "In Memoriam Dylan Thomas"; "Three Shakespeare Songs"; "Septet"; "Four Russian Songs"; "Two Calmont Songs" and "Three Japanese Lyrics"; "Three Souvenirs" and "Four Russian Choruses."

The balance between old and new Stravinsky will not be tipped by this record. What is new does not seem to be world-shaking, and what is old is not of the stature of "Firebird" or the other early classics.

But Stravinsky cannot write dull music and the present record varies from the somber, almost grim Dylan Thomas memorial to the strangely colored "Four Russian Songs" for flute, harp, guitar and soprano. The septet seems to be an exercise in music to accompany automation but it has the obstinate vivacity of a robin at work on a firm tree.

Robert Craft's notes, which would be excellent as the basis for classroom discussion, do not seem to be the solution to the program note problem. (Columbia ML 5107)

—Arthur Darack

**Cançiones de España**

"Sacred and profane" songs by the St. Jordi choir, Barcelona. Oriol Martorell, conductor

Spanish songs from the 16th century sung with great finesse. Composers include Victoria, Encina, Brudieu, Ferrero, Pujol, Romero, Robledo and Montoya. (Decca DL 9837)

—Arthur Darack

**Mozart: Concerto No. 19 in F Major, K. 459 for Piano and Orchestra; Symphony No. 29 in A Major, K. 201**

The feature of this LP is Clara Haskil's highly polished and tasteful performance of the Concerto, which is perhaps the least virtuoso of all the Mozart Piano Concertos. Its problems are those of a real ensemble piece, and the piano part has little outgoing brilliance. Miss Haskil and Ferenc Fricsay, the conductor, demonstrate a superbly sympathetic partnership. The symphony, curiously, is given a dull, routine treatment by Fricsay and the L.A.S. Symphony Orchestra. (Decca DL 9830)

—Joseph Bloch

**Granados: Escenas Romanticas**

Esplá: Sonata Española

Rodrigo: Danzas de España

Even playing of such color and conviction as Alicia de Larrocha's on this LP cannot persuade us that this music has any real place in the piano reper-

toire. The music is well-conceived for the instrument, following a model of Chopin or Scarlatti, but the structures are only flimsy facades. Some of the individual short pieces, especially those of Rodrigo here, have attractive basic ideas, but any attempt at a large architecture, as in the Esplá Sonata, ends up as an overwhelming bore. Are Spanish composers doomed forever to strumming the same old guitar? (Decca DL 9831)

—Joseph Bloch

**Dukas: La Peri; The Sorcerer's Apprentice**

Saint-Saëns: Omphale's Spinning Wheel

Dukas' exquisite dance poem, *La Peri*, receives a sensitive and beautifully balanced performance at the hands of the Paris Opéra Orchestra under Robert Benedetti. They are equally effective in the programmatic music of Dukas' and Saint-Saëns' tone poems. (Capitol P 18008)

—David Ewen

**Bizet: Symphony in C Major; Jeux D'Enfants**

There are freshness and vitality to the performance given by the London Symphony under Emanuel Young to the lovable little symphony of Bizet, and to his less familiar, but no less delightful evocation of the world of childhood in *Jeux D'Enfants*. (Capitol P 18018)

—David Ewen

**Sibelius: Symphony No. 2**

We are accustomed to a more passionate and virile reading of Sibelius' Second Symphony than we get in this new recording by the N. W. D. R. Symphony Orchestra (of Hamburg, Germany), under Hans Schmidt-Isserstedt. Those who prefer greater sobriety and restraint in this Romantic music might well be partial to this version, which, incidentally, profits from an excellent high-fidelity reproduction (Capitol P 18009)

—David Ewen

**Dvořák: Concerto for Cello and Orchestra**

Tchaikovsky: Variations on a Rococo Theme for Cello and Orchestra

The Soviet cellist, Mstislav Rostropovich, made a highly impressive American debut last season. Regrettably, he is not at his best in this foreign-recording of the Dvořák Cello Concerto, but mainly because he is the victim of disturbing surface noises and an accompaniment by the Czech Philharmonic, under Talich, which (considering the renown of this orchestra and conductor) should have been more vital and better balanced than it is. The reverse side of the record introduces us to still another Soviet cellist, Sviatoslav Knushevitsky, in the Tchaikovsky Variations on a Rococo Theme. He will have to appear

on a better recording before he can be properly evaluated. He is accompanied by the National Philharmonic Orchestra under Alexander Gauk (Colosseum CRLP 231)

—David Ewen

**Italian Music for Strings of the Baroque Period**

The Cambridge Society for Early Music, directed by Erwin Bodky, offers a pleasing selection of Trio Sonatas by Albinoni (1674-1745) and Dall'Abaco (1675-1742), violin concertos by Torelli (Op. 8, No. 7), and Vivaldi, and a Violin Sonata by Veracini (1685-1750). These are all excellent stylistic examples and highly satisfying as living music. The performances are polished and faithful to the usages of the period. Mr. Bodky, according to the notes, goes so far as to improvise the continuo part on the harpsichord. Despite the somewhat pedantic and self-conscious character of these notes, the performances are not "musicological" but sound fresh and lively. The two featured violinists are Ruth Posselt and Richard Burgin.

The recording is a good representation of Italian music of the late Baroque period, and is recommended to individuals and libraries desiring a good single disc representing this area of music (Unicorn UN LP 1030)

—Richard F. Goldman

**Torelli: Concerti Grossi**

The Torelli Concerti Grossi are delightful, and they are beautifully played on this Epic recording. The disc is part of the series "Monumenta Italicae Musicae," and so far as I know does not duplicate any existing recordings. Torelli (1658-1709) was one of the great composer-virtuosi who helped shape the Baroque concerto, but his music has much more than historical interest. The selection offered on this disc includes three of the six Concerti Grossi (Nos. 2, 3 and 6) and two of the six solo violin concerti (Nos. 9 and 12), all of Torelli's Opus 8. The solo violinist is Roberto Michelucci, with Anna Maria Cotogni as second violin, and Mario Centurione, cellist, in the ensemble concerti. The performance and sound quality are excellent. (Epic LC 3217)

—Richard F. Goldman

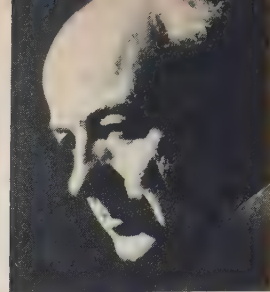
**McPhee: Concerto for Piano with Wind Octette Accompaniment**

Sessions: Second String Quartet

Colin McPhee's concerto is a carefree exercise in the writing of smart, sophisticated rapid movements with a slow movement of some seriousness and fantasy. At the same time it exhibits the 20th century shame that composers seem to have for the brilliance, range and sonority of the instrument. This is an old complaint but justified in the present instance. Why write a piano  
(Continued on Page 64)



## Henry Cowell



## MUSICIAN and CITIZEN

by Henry Brant

PERHAPS THE BEST short portrait of Cowell is to be found in Paul Rosenfeld's book, "Discoveries of a Music Critic" (Harcourt, Brace and Company, 1936—reprinted by special permission): "Wherever in his steady whirl he has set foot on earth, from Los Angeles in the west to Vladivostok in the east, concerts have sprung up, like flowers about the feet of Flora, and they have invariably included performances of the works of the leading American moderns. And he has got these revolutionary scores not only played, but printed and recorded as well. And he has been writing about this music and getting his articles published in important organs, and interesting colleges, forums, and clubs in it, and making fruitful contacts with musical people in Russia, Germany, and for all one knows in Kamchatka and at home, and in the meanwhile composing. He has indeed become very influential, and if in person he is still as little and rapid and shiny as of yore, you will find him, should you seek him out in his den at the New School in New York, where he teaches and lectures and performs—amid an imposing litter of African war drums, ringing telephones, grand pianos, heaps of new music in printed and manuscript form, collaborators of all ages and sexes, adorers aged from fourteen to eighty, electrical musical appliances of his own invention, and philosophizing musicologists; and after speaking with you for a few minutes about 'creative music' and 'indigenous music,' two mysterious terms frequently on his lips, he will probably dash away—in so doing giving a few last touches to an acid Virginia reel for Theremin or an atonal sinfonietta for classic orchestra—probably to give a lesson at the Christadora House or some university."

"And in the meanwhile composing"—for this multitude of official and educational duties has not prevented Cowell from being among the most prolific composers of the present century. The latest available official estimate of his total output, made in 1950, was some eight hundred compositions; and the last six years have been his most productive. This recent period has seen, among many other works, the composition of most of Cowell's orchestral symphonies, which now number the formidable total of twelve—an astonishing symphonic output by twentieth century standards. One must note that most of these symphonies have been widely performed, and numbers 4, 5, 10 and 11 are recorded on major labels.

As an innovator Cowell is probably best known for his introduction of "tone-clusters" into the generally accepted

store of technical equipment available to the composer, although by now the aura of notoriety which originally surrounded this device has dissipated considerably if not entirely. A tone-cluster is a simultaneously sounded group of three or more (usually more) notes with a whole or half step between each pair of notes. Thus if one plays piano with the flat of the hand or the forearm (as Cowell frequently specifies in his piano music) the result will be tone-clusters or "secundal harmony"—that is to say, chords built up in a series of seconds rather than thirds.

from Lilt of the Reel

Ex. 1 Allegro con rubato

Heavy vertical lines connecting two notes indicate that all notes lying between them are to be included in the chord. ♭ = white keys — ♯ = black keys

from Tiger

Ex. 2 Allegro feroce

develop and publish a theoretical basis for their use, he is beyond question entitled to credit both for the introduction of tone-clusters into the musical (Continued on Page 60)

Cowell does claim to be the actual inventor of tone clusters, for they occur somewhere earlier in the music of Ives and, in rare instances, before the time of Ives. Ives occasionally calls for particular adjacent keys on the piano to be sounded together by means of a board or wooden ruler, but his use of groups of simultaneous seconds is sporadic and unsystematized. Furthermore, when Cowell first used chords of seconds in one of his works in 1911,

he was completely unaware of previous experiments in this direction and none before had approached his own bold and methodical exploitation of the cluster. Since Cowell was the first to make tone-clusters widely known through his own music, and since he was the first to



# *The High School Symphony Orchestra*

## ... How It Is Made

Imogene Boyle

*Imogene Boyle is Director of Music Hempstead, New York Public Schools and Conductor of Orchestra.—Ed. Note)*

FOR TWENTY-FIVE YEARS it has been the constant goal of the Hempstead High School Symphony Orchestra to develop and maintain high standards of performance of great orchestral literature. As conductor of this group I have been continually aware of the immense challenge that performance of great music brings to every participating student. As musical leaders and educators believe we should pause to review these contributions it can come from the study of first class literature and consider anew the responsibility that is ours in achieving these worth while goals.

When high school students become members of the school-symphony, they should be capable of superior musical performance as individuals. The development of both individual and group skill for high calibre musical performance also helps to develop habits that will affect their entire life-time behavior. The following basic philosophy gives us our motivation:

In harmonious group activity students learn to live together, gaining personal well-being and wholesome confidence in the power of a united effort, well done. High level musical performance of great literature promotes whole hearted and intelligent participation, satisfying both the spiritual urge and exercising a strong influence for the establishment of emotional stability.

With fine performance as a result of co-operation, students learn that desirable goals are reached by bringing extremes together, in an orderly and efficient manner. Within the experiences of orchestral playing, students make healthy social adjustments that bring about, in a most natural fashion, respect and consideration for others.

By achieving musical standards that provide varied and rich artistic experiences, youth grows in understanding, develops a co-operative personality and is guided to the concept that leadership is dependent upon the total co-operation of all those who support the project.

When students are stimulated to do their best in the performance of good music literature, they are well on the way to a development of artistic awareness with discrimination and taste in creative response.

Valuable use of leisure time is made possible through the techniques acquired by orchestral playing since mental alertness is so important to this experience.

In short, when a student participates in orchestra, performing great symphonic literature with highest possible standards, a vital contribution to this development as a mature individual is made.

How does Hempstead develop this superior school-symphony, capable of performing the finest musical literature? Several factors are known to be contributing reasons.

*Dedicated teachers* is our first requirement. Instrumental music teachers who share the privilege of building a great symphony orchestra must first accept the responsibilities of their profession. Their positions, coveted ones, at the grass roots level, require that they discover true talent, develop and guide it through correct instruction so that the really gifted students will be prepared to take their places in the professional orchestras of the future. This challenge of guiding listeners and thus making great musical masterpieces the heritage of all is a great responsibility.

*What procedures are necessary* for building and maintaining the calibre of orchestra we are describing? Why has the superior student symphony orchestra—with complete instrumentation for adequate symphonic performance—almost disappeared from the modern high school? All will admit that such an organization is vital to any school program, if students are to be provided the rich and character-building experiences that are claimed for this activity. Are not modern high school students entitled to this privilege? Will not both musical and social values be denied these students, unless great music of the Classic, Romantic and Contemporary periods be provided for these youthful players to perform? If the director believes that the symphony orchestra is the heart of a good school music program, then something will be done about it. The way to overcome a lack of a fine student symphony orchestra has been found in Hempstead.

*Four factors* have provided the means for this: (1) Superior musicians as teachers; (2) sound departmental organization; (3) specialization of instrumental teachers in a practical way; (4) adequate pupil instruction for individual, small group and sectional rehearsals which will assure the musical growth of each student along with his or her technical development.

The high casualty rate between the elementary and high school need not occur in the school orchestra if capable instrumental teachers guide their pupils over this period carefully. The concern that elementary pupils are not advanced enough to take their places in the high school group can be overcome if too much emphasis is not placed in playing everything perfectly to gain admittance to the higher level group. These less experienced players can be admitted and encouraged (*Continued on Page 58*)



# *a progressive teacher gives helpful and practical ideas for* THE NEW STUDIO

**T**HINK BACK to your first piano lesson. Did your teacher begin with the keyboard, the grand staff, a beginning book, and your thumbs on middle C? Were you told to memorize lines, spaces, and keys before you could play delightful pieces on and around middle C? What could have been your teacher's goals?

The goals of the old studio seemed to consist of one dare: a dare to like music. The teacher of the old studio used contrived, inexpressive, middle C ditties until her students reached the "classics." She dared her students to survive her thoughtless approach to music and the piano.

The teacher of the NEW STUDIO, however, is well aware that there is at present in our society a calm reassertion of the democratic right to be a participant in music. She realizes that her goals for her students should be *music for keeps*. She feels she has been a success when her students can apply the music lessons she gives to life situations.



by  
**Guy  
Duckworth**

Assistant Professor,  
Department of Music,  
University of Minnesota.

Let us compare that first lesson in the old studio with the first lesson in the new studio. Mursell indicates that when we teach we should "catch the spirit of the thing we are teaching." Ratichius continues with, "The thing itself should come first, then, whatever explains it may follow."

At a party I recently attended my host and hostess indicated that they had just finished a course in the mambo. The guests and I were quite excited about it and wanted to learn the dance. We were disappointed, however, when we found that they had learned the steps to the mambo without capturing its feeling and rhythm.

Their teacher had taught the steps, but had forgotten to give the spirit of the dance. Is there a parallel here to the teacher of the old studio who went immediately to the ABC's of the keyboard, grand staff, etc?

Do we teach a child to walk by explaining the process to him? Do we teach a child to talk by giving him the alphabet and rules of grammar? No, therefore, let us teach "the thing itself" at the piano lesson—Music. Let us sing

and move to actual music, music which is familiar to the child. Let him find out how the melody moves, what rhythm is; put him on the black notes, the first notes the child goes to and the easiest to play on, and he has genuine musical experience. This is the first lesson in the new studio; this is music first. We may now go to "whatever explains it."

The teacher in the new studio does not use the Middle C approach. She starts with actual music—folk songs. She uses harmony immediately for harmonization and accompaniments. She works with melody and rhythm on the keyboard and away from the keyboard. The student who starts in the keys of Gb and F# finds readily that all keys are at his disposal. Will this student be able to transpose? He knows tonality, he is familiar with all keys. He is observant about melodic direction and movement. Is there any problem?

From the beginning the students in the new studio develop insights into the structure of music. They work with phrases and musical form; they develop good sight-reading habits, they become musically independent in exploring more music on their own. Insights are transferred into the students' creative work because, from the beginning they are shown how music is made. The next step is making their own.

In broad outline, then, what is the comparison of the first lesson with the advanced lesson in the new studio? It is the same. The focus is always music: phrases, harmony, melody, rhythm, dynamics, form, style.

Let us return to the old studio: a typical student, a typical lesson. In what frame of mind did John usually come to his lesson? Chances are he felt his friends were out enjoying themselves while he suffered through his weekly music lesson. It was not bad enough that he was expected to practice alone every day but he was expected to take his lesson alone with an adult who probably played better than he, who did not have the same interests as he, and who, therefore, did not always understand his individual problems. His parents liked their son to play as often as possible for company but he was shy about sharing his music even with his friends.

Music was not really part of his life; there was no one of his own age with whom he could talk over his musical interests and problems. His music was relegated to adults. In school he was a good student because there was a spirit of competition. He wanted to stay in the group because he enjoyed his friends; so, he had to keep up. He also knew that if he wanted any real recognition he had to do more than just keep up.

We can see that John came to his private lesson with mixed emotions. Could we have (Continued on Page 57)





Organist Rosa Rio sets the musical mood for performers Shirley Eggleston, Peter Fernandez and young Peter Lazer, on "My True Story" (ABC Radio, Monday through Friday, 10-10:30 A.M., EST).

# music to fit the occasion

... that's the job of Rosa Rio,  
staff organist  
on a major network

by ALBERT J. ELIAS

BEHIND THE SCENES in radio and television, a woman with an exotic-sounding name—Rosa Rio—has become one of the more unique fixtures of the industry. Besides being the only female organist on the staff of any one of the networks, she is an impromptu composer of broadcast music. Mondays through Saturdays, she not only plays but also writes the music that accompanies some of the best-known 'soap operas,' such as "My True Story" and "When A Girl Marries."

A typical week of the daytime serials recently found her providing music for a number of varied situations. A playboy, in one sketch, was jilted by his girl friend, and immediately started a vicious whispering campaign against her. In another, a man was forced to accept help from his daughter's fiancé—a truck driver whom he had always belittled. Then there were the stories which found a housewife becoming involved in a gamble where a life was at stake; a man taking criminal action against his brother; a young woman having to decide between her childhood sweetheart, now a disabled veteran, and the man she fell in love with while he was away; and a man receiving a letter predicting a number of dire events on the date of her thirteenth wedding anniversary.

"Rosa Rio is one of the few artists who is not stylized," according to Paul Whiteman. In other words, he declared, "she possesses the rare talent and artistry to play whatever type of music is necessary to fit the occasion—be it sacred, classic or popular." And the dramas that Miss Rio works with run the gamut of emotions, and call for every kind of music.

As director of the Rosa Rio School of Hammond Organ, in New York City, she is more than a little familiar with the instrument she uses. "It is wonderfully versatile," says Miss Rio, who became the school's director two years ago. "I find myself playing everything on it from church music to jazz. Everything, as they say, from long to short air." Having this instrument with such a full range of

colors to work with, she adds, helps with her composing.

Of course, there is a great advantage in having one person, like Rosa Rio, supplying the music for a radio or TV drama. If a script is "running short" in performance, as she points out, she can do what an orchestra would find impossible—at such short notice. She can "pad out" the show till it's time for it to go off the air. In the same way, too, one person is able to carry out quickly any change in the kind of music the director may want.

Although the music she composes is written expressly for the situations at hand, during rehearsal periods Miss Rio does have a chance to hear from the director any ideas he may have as to music. Even so, during performance time there is often some fresh idea that comes to his mind about the kind of tempo or tune he feels a certain scene calls for. But, although they are both in the same studio hall, he works in the control room which is separated from Rosa by a glass window. As a result, he cannot speak to her in person. Miss Rio, however, has learned to lip-read. And as the director stands there, in the control room, mouthing his words to her, she can understand completely what he is saying.

All the time she is playing the little Hammond instrument, composing this or that type of music, Rosa Rio has to remain alert to the second-hand of the studio clock, as well as every phase of the script. She must watch the actors carefully, so that she plays "the right kind of music with their actions." And, in this respect, "one of the most important things is to watch when an actor goes to close a door—and then 'sting off,' as we call it, when the door shuts.

"Being prepared for the unexpected," she declares, "is part and parcel of my work. If the mood of a scene changes during performance time from the one set at rehearsal—why, I have to sense it right away. For I'll want to make up new music. And, at the organ, I'll have to do a quick 'over and under,' (Continued on Page 52)



# Rondo

from "Sonata," K. 545

W. A. MOZART  
edited by Nathan Broder

(mf) (f)

5 (mf)

11 (f) (p) (f)

16 (p) (mf)

22 (f)

29 (p)



3

System 3: Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics: *(mf)*, *(sf)*, *(f)*, *(f)*.

9

System 9: Treble and bass staves. Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *(p)*.

5

System 5: Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics: *(sfp)*, *(sfp)*, *(f)*, *(p)*.

51

System 51: Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics: *(cresc.)*, *(pocof)*.

57

System 57: Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics: *(f)*, *(sfp)*, *(sfp)*. *(sempre legato)* is written below the bass staff.

63

System 63: Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics: *(f)*, *(mf)*, *(mf)*, *(f)*.

69

System 69: Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics: *(ff)*.



## The Little Music Box

Grade 3

JESSIE L. GAYN

Waltz Tempo

PIANO

*mp*

*mf*

*f*

*mp*



First system of musical notation. Treble clef, key signature of one flat (B-flat). The melody features a triplet of eighth notes (labeled 1, 3, 5) and a half note. The bass line consists of eighth notes. Dynamics include *mf* (mezzo-forte).

Second system of musical notation. Treble clef, key signature of one flat. The melody features a triplet of eighth notes (labeled 1, 3, 5) and a half note. The bass line consists of eighth notes. Dynamics include *f* (forte).

Third system of musical notation. Treble clef, key signature of one flat. The melody features a triplet of eighth notes (labeled 3) and a half note. The bass line consists of eighth notes. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). The system concludes with a *Red.* (Reduction) marking and an asterisk (\*).

Fourth system of musical notation. Treble clef, key signature of one flat. The melody features a triplet of eighth notes (labeled 3) and a half note. The bass line consists of eighth notes. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The system concludes with a *Red.* (Reduction) marking and an asterisk (\*).



First system of musical notation. The treble clef staff contains a series of chords and a melodic line starting with a triplet of eighth notes (F#, A, C) and ending with a half note (F#). The bass clef staff contains a series of chords and a melodic line starting with a triplet of eighth notes (F#, A, C) and ending with a half note (F#). Fingerings are indicated by numbers 1-5. Dynamics include *mp* and *mf*.

Second system of musical notation. The treble clef staff contains a series of chords and a melodic line starting with a half note (F#) and ending with a half note (F#). The bass clef staff contains a series of chords and a melodic line starting with a half note (F#) and ending with a half note (F#). Fingerings are indicated by numbers 1-5. Dynamics include *mp*.

Third system of musical notation. The treble clef staff contains a series of chords and a melodic line starting with a triplet of eighth notes (F#, A, C) and ending with a half note (F#). The bass clef staff contains a series of chords and a melodic line starting with a half note (F#) and ending with a half note (F#). Fingerings are indicated by numbers 1-5. Dynamics include *f* and *mp*.

Fourth system of musical notation. The treble clef staff contains a series of chords and a melodic line starting with a half note (F#) and ending with a half note (F#). The bass clef staff contains a series of chords and a melodic line starting with a half note (F#) and ending with a half note (F#). Fingerings are indicated by numbers 1-5. Dynamics include *mf*.

Fifth system of musical notation. The treble clef staff contains a series of chords and a melodic line starting with a half note (F#) and ending with a half note (F#). The bass clef staff contains a series of chords and a melodic line starting with a half note (F#) and ending with a half note (F#). Fingerings are indicated by numbers 1-5. Dynamics include *mf*.



First system of musical notation. Treble and bass staves. Dynamics: *f*, *mp*. Fingerings: 5, 3, 1, 3.

Second system of musical notation. Treble and bass staves. Dynamics: *mf*. Fingerings: 1, 4.

Third system of musical notation. Treble and bass staves. Dynamics: *f*, *mf*, *mp*. Fingerings: 3, 3. Includes markings: Red. \*

Fourth system of musical notation. Treble and bass staves. Dynamics: *mf*, *mp*. Fingerings: 3, 3.

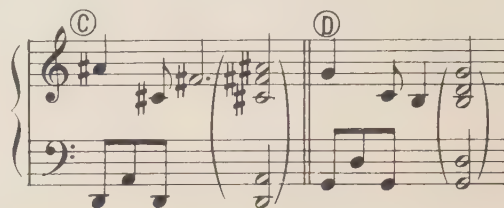
Fifth system of musical notation. Treble and bass staves. Dynamics: *mp*, *mf*, *f*. Fingerings: 3, 3, 1. Includes markings: Red. \*, Red. \*



## Inca War Song

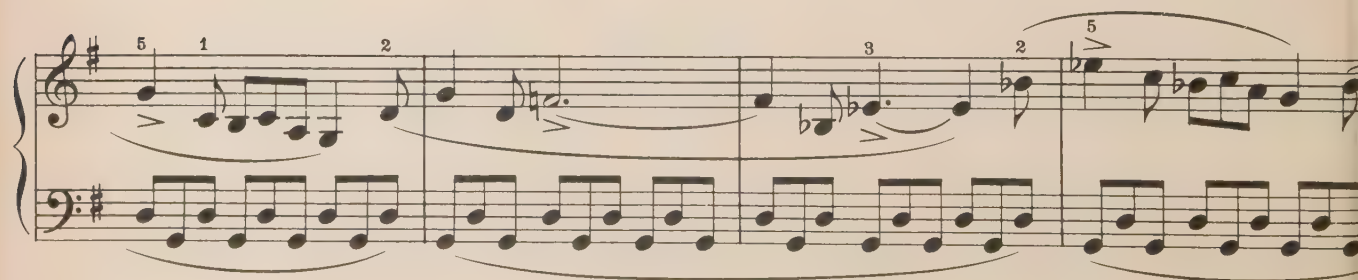
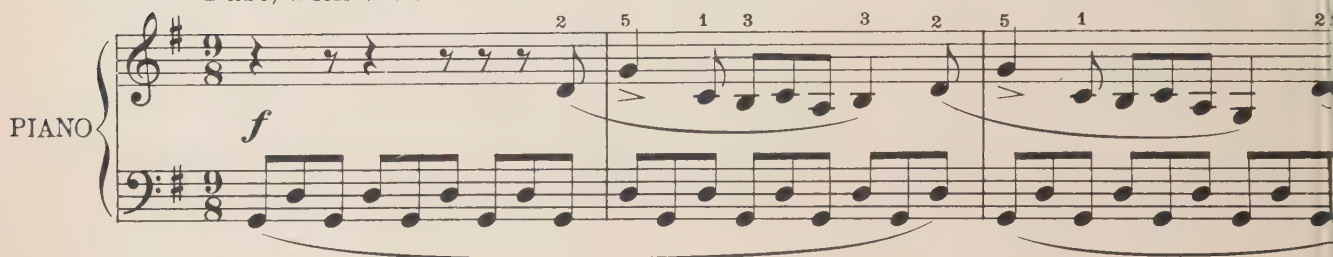
The bold line of this music is greatly strengthened by the vivid harmonic colors resulting from the use of the note "g" as a pedal point at the beginning of the piece and the note "d" in the same way at letter (B). Observe that "g" is the root of the G major chord at the beginning and that it is the third of the E $\flat$  major chord at letter (A).

The forceful F $\sharp$  major chord at letter (C) forms a strong passing chord over the "d" pedal. This pushes back to G major at letter (D).



Fast, with verve

ISADORE FREEMAN





First system of musical notation. Treble clef, key signature of one sharp (F#). The melody features a sequence of eighth notes with fingerings 1, 3, 1, 2, and 5. A slur covers the first five notes. A circled B (B) is above the sixth measure, which contains a half note G# and a quarter note F#. The bass line consists of a continuous eighth-note accompaniment. A dynamic marking *ff* (fortissimo) is present in the fourth measure.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with eighth notes and fingerings 1, 3, 2, 1, 5, 5, 2, 3. Slurs and accents are used throughout. The bass line continues with the eighth-note accompaniment.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The melody includes a circled C (C) above the first measure, which contains a half note G# and a quarter note F#. Fingerings 1, 3, 1, 2, 3, 5, and 4 are indicated. The bass line continues with the eighth-note accompaniment.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The melody features a circled D (D) above the first measure, which contains a half note G# and a quarter note F#. Fingerings 1, 3, and 1 are indicated. The bass line continues with the eighth-note accompaniment.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The melody includes fingerings 2, 4, and 5. It concludes with a final measure containing a half note G# and a quarter note F#. The bass line continues with the eighth-note accompaniment.



# Hornpipe

(From Water Music)

Sw. Full

$\boxed{A\#}$  (10) 44 8877 755

Gt. Full

Ped. Bourdon 8' & 16'

GEORGE FREDERICK HANDEL

*Allegro moderato e vigoroso*

The musical score is arranged in three systems, each with three staves. The top staff of each system is for the solo instrument (likely a hornpipe), and the bottom two staves are for piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The first system begins with a forte (f) dynamic and includes a guitar (Gt.) part with a box labeled 'G' and a circled '7'. The second system continues the piece with a mezzo-forte (mf) dynamic and includes a swell (Sw.) part. The third system concludes with a fortissimo (ff) dynamic and includes a guitar (Gt.) part with a box labeled 'G' and a circled '7'. Pedal points are indicated at the bottom of the first and second systems: 'Ped. 7-5' and 'Ped. 5-2' respectively. The score is marked with various musical notations including slurs, ties, and fingerings.



Sw. 4

*mf*

A

Gt.

Sw. 5 3

*mf*

A

Gt. Full

*f*

A

A# (10)

*ff allargando*

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

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100



# Highland Country Dance

THUSNELDA BIRCSA

**PIANO**

**Briskly** (♩. = 144)

*mf*

1 2 1 2

1 5

1 5

2 5

5 4 5 2 1 2 4

1 2 1 2

2 5 1 3

3 2 1 2

*f*

1



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a final half note. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line with various note values and rests. The bass staff continues the accompaniment, including some beamed eighth notes.

Third system of musical notation. The treble staff features a melodic line with a *mf* (mezzo-forte) dynamic marking. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff shows a melodic line with a series of beamed eighth notes. The bass staff continues the accompaniment with chords.

Fifth system of musical notation. The treble staff contains a melodic line with a *cresc. e accel. al fine* (crescendo and acceleration to the end) instruction. The bass staff continues the accompaniment. The system concludes with a *sfz* (sforzando) marking and an *8va.* (octave) instruction.



# One Morning in May

Grade 2

MARGERY M<sup>c</sup>HA

Gaily

PIANO

*mf*

L.H.

*poco rit.*

*a tempo*



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes. The system concludes with a double bar line.

Second system of musical notation. The treble staff continues the melody, and the bass staff features a long, sweeping slur over several measures. The tempo marking *molto rit.* is written in the right-hand margin.

Third system of musical notation. The treble staff begins with the tempo marking *a tempo* above the first measure. The system shows a complex interplay of melodic lines in both staves, with various note values and rests.

Fourth system of musical notation. The treble staff features a series of chords and single notes, while the bass staff has a more active melodic line. The system ends with a double bar line.

Fifth system of musical notation. The treble staff contains a melodic line with a slur, and the bass staff has a more active melodic line. The tempo marking *molto rit.* is written in the left-hand margin. The system concludes with a double bar line.



Grade 1½

# Roses from the South

(Waltz)

JOHANN STRAUSS

arranged by Mischa Portnoff

Moderato assai

*p dolce e legato*

Johann Strauss II known as "The Waltz King," was born in Vienna in 1825 and died in 1899. He wrote almost five hundred pieces of dance music, of which a few of the best known waltzes are "The Beautiful Blue Danube," "Roses from the South," "Wine, Women, and Song," etc.

from "Tunerama" compiled and arranged by Mischa Portnoff  
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1 *p* 4 3

3 2 1

1 4 3 4 5

4 1 3 8 *mf*



(Continued from Page 12)

metronome indication to be obeyed blindly? Schoenberg, giving directions for the playing of his Fourth String Quartet, writes: "The metronome marks must not be taken literally—they merely suggest a mood." Beethoven insisted that "without a proper tempo a work is beyond recognition and comprehension." A little later, in 1835, Schumann declared: "You know how little patience I have with quarrels over tempi, how for me the movement's inner measure is the sole determinant." There is the crux of the problem! How intimately we must know a piece of music to feel the tempo that is exactly right for us—not for someone else—in order to project the music. Speed is often left to the performer's judgment and temperament; when the latter predominates, the music appears in distortion.

At this point a somewhat limited discussion of the most subtle problem in musical movement is in order—*Tempo Rubato*. Translated from the Italian, the word *rubato* means "robbed," a concept well noted by the writer Pierfrancesco Tosi in 1723 in a treatise on singing. "The stealing of time is an honorable theft, provided we make restitution with ingenuity."

With amazing frequency I am confronted by two common fallacies. First, many performers confuse freedom with license; this extreme never fails to result in distortion, even chaos. A student has been working on a Bach fugue, struggling to play music which, though never stiff nor pedantic, follows the contrapuntal lines with a steady tempo. To him Chopin or Debussy brings quick relief. "How can you?" I ask after listening to one page of *Clair de Lune*, and the answer is immediate: "But this is Debussy! Certainly now I may be as free as I wish." Certainly not! Whether the work in hand is a Bach fugue, a Mozart andante, a Chopin waltz or a Gershwin prelude, my answer is that the approach to a free line must always be through a preliminary clear recognition of the numerical value of notes. When we make indistinguishable the value of the beat or its characteristic rhythmic subdivisions we project meaningless, distorted music, the result of our own temperamental vagaries and having little to do with the original conception of the composer.

In the second place, all too prevalent is a notion that *rubato* characterizes only a certain group of composers, preponderantly those of the nineteenth century. *Rubato* as an element of motion has existed ever since music began. It is true that its degree has varied with

periods, and with the preference of individual composers—but *rubato* is definitely not the sole property of the Romantic composers. In a strictly contrapuntal composition of Bach we often forfeit its charm and effectiveness if we resort to a bending of the line. Yet no music more genuinely *rubato* has been written than the second movement of Bach's Italian Concerto. Beethoven in his early writing was often meticulous with respect to an effective tempo *rubato*, and in his third period he approached a more or less complete freedom of rhythm. Yet one could hardly play the familiar Minuet of the Sonata in G, Op. 49 otherwise than in a beautifully correct and strict tempo. We should know as far as possible the tradition of the composer and of his period, but in the last analysis the musical line itself is the sole determinant.

My second group of words is concerned with a more personal creative aspect in the interpretation and performance of music. To a certain degree the terms meter, rhythm, time and tempo are objective. But when we make a fine differentiation between the three words *romantic*, *expressive* and *sentimental* we are dealing not only with the subjective feelings of the composer but equally with those of the performer who is re-creating a work of art. Quoting Virgil Thomson in an excellent article on *Interpretation* in the New York Herald Tribune of Sunday, October 25, 1953: "A musical score is not a contract. It is more like a cooking recipe, an indication that presupposes familiarity with traditional techniques and current tastes. . . . The composer can and should make an effort to get over to his interpreter how he wants the music to sound and to feel. But the artist must

then take the music for his own, perform it as if it were an expression of his deepest need. If he does not try to do so, it will not communicate."

We may well be grateful for the conscientious student who does a thoroughly honest and competent job of adhering to the printed score. Yet often he may have little to say because he fears to be "romantic" in his interpretation. What does he mean when he listens to an all-Bach recital by Rosa Tureck and complains: "But her interpretation of the E-Flat Minor Prelude is so romantic?" Is her playing romantic, is it expressive and therefore true to the score? We can not conscientiously make a rigid definition of romantic music as music of the heart in opposition to the earlier classical school in which we had music of the mind. Nor can we confine the expressive in music mainly to the nineteenth and early twentieth century composers. No composer of a period can be set down arbitrarily as a pure classicist or pure romanticist, for his writings will contain aspects of both. Is the man who writes fugues merely unimaginative, precise scholar? Bach's writings live as one of the most astounding intellectual achievements of music, but they are no less a recording of man's emotions and beliefs.

As a classicist, Mozart, too, is often abused. I would like to quote my colleague Thomas Richner, one of our finest performers of Mozart's piano sonatas and recently the author of "Orientation for Interpreting Mozart's Piano Sonatas" (Bureau of Publications, Teachers College, Columbia University): "There is a widespread impression," he states in the introduction, "that 18th century musical literature should be studied in preparation for freer and more obviously expressive music of Chopin, Liszt and Brahms, rather than as the full flowering of a rich and powerful expressive language in its own right. And later in the book: "It is the emotional depth, the wealth of imagination, the humor and the pathos of Mozart's sonatas which many teachers overlook. It is these qualities which are so lacking in the majority of interpretations of Mozart today."

Of course, what our overly conscientious student really fears is violating good taste in performance by risking the *sentimental*. Usually this danger is not acute. Both in teaching and in listening I have found that understatement of the expressive quality of music is far more common than overstatement. There have been periods and composers that have leaned toward sentimentalism. Who of us has escaped *Hearts and Flowers*, *Simple Aveu* and of course *the Liebestraum*? Even great men such as Liszt, Rachmaninoff, MacDowell and Scriabin, in the warmth of their hearts



"Say that again, I dare you!"



verged upon pure sentiment. I suggest that we include a certain number of their works in our teaching and in our repertoire. We need a well-balanced, varied repertoire.

Teachers have a formidable duty in imparting knowledge. Our aim as educators must be to give objective explanations of the many confusing musical terms with a simple clarity that will immediately make even the literal-minded student aware of the principles lying behind these words. Only then will he be able to think for himself and begin to grasp the inner meaning of the musical line—the *sine qua non* of true musical performance. THE END

## MUSIC'S PART IN SOCIAL INTEGRATION

(Continued from Page 14)

less a part of their surrounding community. This situation can reflect the high school students' feeling of community responsibility and participation. Ronald Taylor, Music instructor at Roosevelt High School in Seattle, Washington, says, "In Seattle we try to get the students to become a part of the life of their city, and to realize that

they are citizens just as much as the adults. Since we have nine high schools in the different parts of the city proper, we find that all-city bands, orchestras, and choruses are a great help to the students in getting acquainted with their own age group and in getting acquainted with their city as a whole, and also in getting a feeling of social responsibility for their city. We think this is more important, and helps a greater number of students toward good citizenship than producing and presenting soloists to the community."

Participation in small music groups, trios, quartets, and various small ensembles, is of great importance, as well as pleasure, toward creating socially well-adjusted personalities. This type of music activity also has the best carry-over into adult life and permanently good social adjustment. Unfortunately, these groups seldom can have classroom time, but it is worth the extra time and work of the music director to encourage these small groups. The best of these ensembles become one of the school's best mediums for community service where a large group is impractical, as at service club meetings. But the small groups whose music is not up to public performance standards are just as important to the development of their own members. Being together with

the pleasurable purpose of producing music as a group, especially if the group is organized of their own initiative, is more important than results of professional quality. Sometimes the music director's rôle here becomes that of a guide in the background, coming into the picture only to help when requested and to keep things going in the right direction as to music difficulties and group adjustments.

We see our class officers and our social wallflowers, even our proud seniors and our lowly freshmen having concentrated fun producing music together in our high schools. Then we see, in our adult population, a doctor, a carpenter, a chemist, a housewife, a lawyer and a mechanic meeting together regularly in each other's homes for evenings (sometimes running into mornings) of making music together. In both cases, as teenagers and as adults, it is a healthy social condition and a valuable one toward helping all of us, so different as individuals, to understand each other and to work together. THE END

\* \* \*

• It is no empty phrase (no matter how often we hear it repeated) that music begins where spoken language ends.

—Ferdinand Hiller (1811-1885)

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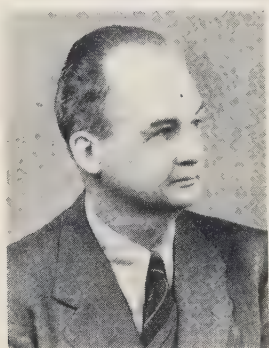
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# *It's not* THEORY, *it's* MUSIC

by CHESTER BARRIS



MORE AND MORE TEACHERS, especially of piano, are coming to realize that "Theory" is not really abstract knowledge but that it is practical study of music itself—its words, its grammar, its meaning just as the correct study of a foreign language such as French means learning its words, its grammar, its meaning. These teachers are realizing that the *average* student needs to begin to learn the words, grammar and meaning of music right from the start in order to learn easily and work just as much as—and probably more than—the student with the exceptional ear, the talented one, who can identify notes by their sounds.

Music has been described as "the scale relationship of tones." Musical ideas, therefore, have to do with the relation of groups of notes to a scale and not with groups of letter names. For instance, the musical effect, or idea, of playing a GBD chord and then a CEG, depends entirely upon the scale they are in. If in C, we have an active (V) chord resolving to a rest (I) chord. If in G, we have a rest chord (I) followed by an active (IV) chord—the effect, or idea, in one key being very nearly the opposite of that in the other. If the student, therefore, knows he is playing in the scale of C and learns this pair of chords as a V to a I, his thinking and his hearing are logically co-ordinated, whereas thinking of them as a G major to a C major chord does not identify the musical idea. In fact, if in the back of his mind he has an erroneous sense of being in the scale of G, his hearing will conflict with his thinking and he may sometimes become confused when playing the passage.

Chords, or musical words, should be spelled by their scale numbers, I being 1,3,5 and V being 5,7,2, so that the meaning will be clear and the hearing and thinking co-ordinated.

Just as chords derive their meaning from relationship to a scale, so single notes, as in a melody, can also be shown to have no meaning except as they are related to a scale. If we play the note B for a student it is just a tone of a certain pitch like a bell or a whistle and produces no feeling in him. Now if we play the scale of C and then play B again, immediately he has a feeling of suspense, not because it is B but because it is the active seventh note of a scale. As proof of this, play the scale of B and follow it by playing B again. This time he has no feeling of suspense because he is hearing the first note of a scale, which is a rest tone.

To get a composer's idea, therefore, we must learn the melody as a succession of scale tones, not of letter names. Roughly speaking, a restless melody might make fre-

quent use of the seventh note of the scale without resolving it to the eighth, while a peaceful melody might continually come back to the first note of the scale. If we are thinking of the melody as scale tones we will notice this and will have some grasp of the composer's idea even before we play it.

An obvious example that musical ideas are expressed in terms of scale tones, not letter names, is the fact that a song may be written for high, medium and low voice, each arrangement being in a different scale with a different set of letter names but obviously the same music. It is apparent in this case that it is not the letter names which make the music but the scale relationship of the tones, as expressed by the scale numbers, since they remain constant for the three different keys. Therefore by learning music through scale relationship of tones we learn musical ideas, just as we would learn to recite a poem in English by ideas, not by trying to recall a series of sounds.

A second and equally important reason for learning music by the scale relationship of tones is that it is the only way in which the large majority of students will be able consciously and intelligently to use their sense of hearing. Practically every student of music has a normal sense of relative pitch—that is, with reasonable practice he can tell what notes of the scale are being used when listening to another's playing. Music is sound. It is not notes on a page or keys on a keyboard. It is the actual sound waves which strike the ear. Therefore the ear should be the fundamental guide when a student reads or plays music. How can it be if there is no awareness of the scale relationship of the notes of the composition? It is obvious that the eye, in painting, should be the fundamental guide to putting the correct colors and lines on the canvas. In music, if the ear is not the fundamental, conscious guide, the player is almost like someone attempting to paint a picture without using his eyes to determine colors but simply mixing them by formula or rule.

How the player with vivid key-consciousness is guided by his hearing is shown by the ability it gives him to think clearly about his music away from the keyboard. Suppose the composition is (Continued on Page 62)

(Mr. Barris, at the time of his passing in April 1956, was on the faculty of Ohio Wesleyan University, Delaware, Ohio.

—Ed. Note)





# A Shaky Bow ... and Memorizing

by Harold Berkley

"I have played at numerous concerts and recitals, and, though it seems I am prepared as well as possible, I am so nervous that I play poorly. . . . My bow shakes so badly. . . . [that] good tone production is impossible. . . . My memory also fails when I am in front of an audience, even though I have been able to play a piece perfectly from memory several times for my teacher. . . . Do you think you can help me? My teacher said I have found no remedy.

Miss C. M., New Jersey

I can cordially sympathize with you. I went through a similar phase when I was in my late teens. For it is a passing phase that you can outgrow—and you will out-grow it all the sooner if you will try to follow me or all of the suggestions I am giving to give you.

First of all you must develop 100% confidence in your general technique, confidence both conscious and subconscious. It does not need to be the technique of a Heifetz; you can have full confidence in a much smaller degree of technical proficiency, provided that you do not try to play solos that go beyond the limits of your technique. Sub-conscious confidence is much harder to gain. You may be unconsciously well satisfied with the preparation you have made, but perhaps sub-consciously there is a doubt of the quality of your practice—and a doubt, therefore, of your ability to play to your best.

The first step, then, must be to improve the quality of your practice. Experience has taught me that not more than one person in twenty practices really well.

How can your practice be improved? First of all by practicing slowly three-quarters of the time. Slowly enough, that is, for you to judge the pitch and the tone quality of the note you are playing, and at

the same time mentally hear the pitch of the next note. In other words slow practice means quarter-notes, no matter what the time values of the notes may be on the printed page. This, of course, applies only to passages that must be played with speed, passages in which your sub-conscious, automatic technique takes over.

By working in this way, with your mind consciously directing the fall of each finger and the change of each bow, you will develop a sub-conscious control of your technique. When playing at this slow tempo, try to keep the bowing the same as it will be when you are playing rapidly. But if you have to play a long run with a long slow bow—in the finished performance—divide the bowing into three strokes, not two, so that the notes following the long run come on the same bow—Up or Down—as they will when you play the passage in full tempo. One of the most frequent causes of memory failure stems from a sudden uncertainty about which bow to take. But more about memory later.

Let us discuss that shaky bow. With patient effort this can be overcome. But it does need patience. I wonder whether you have ever really practiced the *Son filé*—the Spun Tone. If you have the patience to practice very slow whole bows for ten minutes at a time three times a day for a month, you should have the problem of the shaky bow pretty well licked by the end of that time.

First of all, find out by experiment how slowly you can draw the bow, near the bridge, and produce a firm, steady *piano* tone. The chances are that the duration of the bow-strokes will be somewhere between ten and fifteen seconds. Set your metronome at 60 (which is one tick each second) and test yourself. Let us assume that you can draw a steady TONE (Up bow and Down)—not a mere sound—for twelve seconds. If you can,

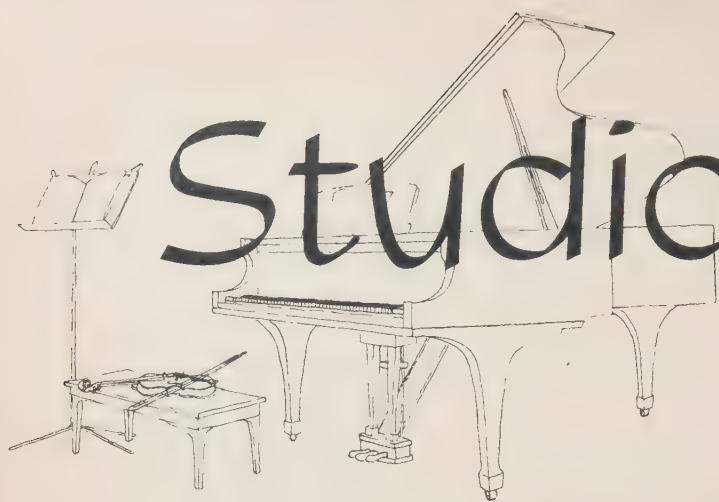
raise your sights to sixteen seconds, and, later, to twenty seconds; later still aim for twenty-five seconds, then try for thirty seconds. Something like the \$64,000 question, though not so wearing on you!

If you can draw a tone which has quality for thirty seconds—and can play a two-octave scale up and down, one note to each bow, while maintaining the same slow strokes—I don't think you will have any more trouble with a trembling bow. But *do not* practice it for more than ten minutes at any one time. The exercise has a decidedly soporific effect—and you are not likely to gain much from it if you are half-asleep!

And now regarding memory. There are three kinds of memory: physical, aural, and visual. Physical memory stems from having played a work many times with identical fingerings and bowings, so that the fingers and the bow do the right things automatically. For many players this is the most dependable form of memory. Aural memory consists of hearing, with the "inner ear," the music just before one has to play it. This too is a dependable memory, provided that one has listened to one's self keenly and critically through hours of practice. Visual memory does not mean being able to "see" every note on the page—in rapid playing this is quite impossible—but rather the visualizing of the place on the page certain passages occur. If you know, from having looked at the music many times, that a certain passage half-way down the first page modulates to the key of D, while the same passage occurring on the third line of the second or third page modulates to the key of E, you are not likely to "take a wrong turning"—the most usual cause of memory lapses.

Another aid to memorizing—and to giving a musicianly performance—is to form (Continued on Page 48)





# Studio forum

## TEACHER'S ROUNDTABLE

Maurice Dumesnil

### Repertoire Outline

*Q. I am teaching a piano class of young people mostly between the ages of twelve and fifteen. I am using various books, but would like to have a general outline of a repertoire suitable for the majority of my students, both in technic, the classics, and some light classics that could be effective in recitals. Thank you very much.*

*(Miss) V. B., Connecticut*

A. As concerns technic, Czerny Op. 299 is a must. Op. 365 and Op. 740 are excellent, too. But I would make a selection in each book, and I wouldn't use more than half a dozen in each case. Find out which will be most valuable for the particular needs of each student. Do the same with Lemoine, Duvernoy, Cramer and Clementi: just a few of each, so you don't get the student tired and weary of the same volume used for too long. Sonatinas by Kuhlau, Reinecke, Clementi, Diabelli, Seiss, Lichner, will be fine for the younger ones. There are also two lovely ones by Beethoven, which can precede the two Sonatas Op. 49 (Sonatinas, too, in reality). "Good old" Hanon is excellent, but here again: not too much of it; the first exercise in itself is material for many weeks, transposing it into various keys—major and *minor*—and using different rhythms.

There are other must numbers: the Bach Inventions; Mozart's Fantasy in D minor (if you play it well, the door to all Mozart is wide open!); also his Sonata in D major; four or five of Mendelssohn's "Songs Without Words"; the Fantasie-Impromptu, one Nocturne, one Waltz by Chopin; Schumann's "Scenes from Childhood"; one Schubert Impromptu.

Among the light classics: Chaminade's *Autumn*, a very beautiful piece; Sind-

ing's *Rustle of Spring*; Benjamin Godard's 2nd Mazurka and Valse Chromatique (the latter, not hackneyed and most effective for contests); Grieg's *To Spring* and *March of the Dwarves*; *Sevilla* by Albeniz (a pleasant change from the Seguidillas); the Spanish dance by Granados, *Playera*. The repertoire is so enormous that I could mention dozens, or even hundreds in each classification, and still find that I am leaving out countless worthwhile numbers.

The trouble about books or collections is that they are not personally suited to the needs of different pupils. It is like buying patent medicines, instead of relying on a prescription written especially for you by your physician. After analyzing what the characteristics of each student are, you can also go to the music store and make your own selection of what you know will be right.

### Glissando And Counting

*Q. Would you be kind enough to let me know what fingers to use for the Lotus Land (Cyril Scott) black key glissando that will not hurt the pupils' fingers?*

*My second question is: when a piece indicates 6/8 and 2/4 alternating, how does one count? I realize one actually feels two to a measure, but what is one to do when learning the piece slowly? Many thanks.*

*(Mrs.) R. B. W.—D.C.*

A. In a glissando, either on black or white keys, no fingering can be prescribed for any student. This being an individual matter based on the structure of hand and fingers, one has to experiment and find out which one feels comfortable and doesn't hurt. The only general rule is: use the nail only, not any of the skin next to it, in glissando on white keys; the second or third finger is generally used for ascending scales, the thumb for descending.

*(Continued on Page 49)*

## ORGAN AND CHOIR QUESTIONS

Frederick Phillips

*Q. I am a pianist who took up organ several years ago at the request of a church. My musical training hitherto had been solely along the paths of technical exercises and sightreading of popular children's music, designed to keep the student's interest rather than build a solid musical foundation. I can read very well and very swiftly, but cannot analyze the structure of the music I play, nor do I have any idea of how it is put together. My organ work is rather demanding to be taken out of the "and miss" class, and approached with a more professional attitude if I am to continue with it. I feel I must study further in the fundamentals of music. I do not have the time or the means to go away to a college or school of music at present, and ask therefore that you suggest a course of study and a list of texts that would help me, especially in the field of transposing, modulating, improvisation, chord identification, harmony, composition and sympathetic accompaniment for choir soloists.*

*C. F. G.—W*

A. First of all, you deserve sincere congratulations on your honest recognition of your limitations, and the equal honest understanding of what is required to make a competent church organist. We are sending you a circular which we have marked a number of books which will help you to attain these objectives. Presumably you have passed the period where a regular organ "method" would be called for, but you feel a review of this sort would be in order we might suggest the old standard, "Stainer Organ Method" or a modern method such as Dickinson's "Technique and Art of Organ Playing". The books marked in the circular would serve as supplementary to these. T

*(Continued on Page 48)*



THE OTHER DAY my wife asked me, somewhat pointedly, whether as writing a column about music setting up in opposition to "Mary Worth's Mail."

The occasion was a series of letters to readers occasioned by recent articles in this space. All in one way or other demonstrate that a working organist-choirmaster is an administrator as well as a musician, and is called upon to solve problems in human relationships as well as problems of musical interpretation.

This is certainly true today; it was when Bach was taken to task by churchwardens for introducing "any strange variations" into the tunes; it probably always will be true. Let us hope none of our readers becomes drawn into tedious controversy, like Bach, or is kicked down by his ecclesiastical superiors, like Mozart.

A story used to be told of Alfred Hertz, who once conducted at the Metropolitan Opera. Hertz in his last years was somewhat deaf, consequently it was hard for the players to produce a fortissimo loud enough to satisfy him.

"That's a nice mezzo-forte," he would tell the musicians, red in the face from their exertions, "now let's have a fortissimo."

Once this so infuriated the timpanist that he resolved to "show the old man." Seizing his stick in both hands, he waited for his cue. At the appropriate moment he brought down the stick with all his might. It went right through the drum-head; all he got for his effort was a hollow plinking sound.

I was reminded of this by one of the letters already mentioned. It is from a choirmaster who has been having trouble with his organist. The church is a large one. It has a new pipe-organ, a fine four-manual instrument with about 55 stops. It also conducts a tremendous program, including the regular choir, a young people's choir, a junior choir and a motet.

The organist assists the choirmaster by playing for rehearsals and for services. In addition, the organist himself runs two of the three choirs. The choirmaster reports his organist to be a well-trained young musician who plays the right notes, and is generally co-operative.

On the subject of organ registration, however, the young man proved

ORGANIST'S PAGE

## Problems, Always Problems

by Alexander McCurdy



absolutely intransigent.

For some time the choirmaster had hinted delicately that his accompaniments and solos were somewhat "cold," that he ought to make an effort to put more color into his playing.

After some months, when hints had produced no effect, the choirmaster stated his wishes in the form of a direct order.

One can imagine the scene which followed, almost see the organist's petulant expression as he said to himself: "So he wants color, does he? All right, I'll give him color."

The next Sunday's service was a burlesque. The organist played everything — solos, anthem accompaniments, hymns and chants — using tremolos, Vox Humanas, Celestes, chimes and all the other fancy sound effects, which are plenty, to be found on the church's well-equipped console. It sounded like movie-palace Tchaikovsky in the Nineteen Twenties.

The infuriated choirmaster sacked his organist on the spot. Next day, being in a calmer frame of mind, he summoned the young man to a conference, at which the following two points were established:

1. The man at the console may or may not be the best judge of how the organ sounds in the church. The console may or may not be placed so that the organist hears what the congregation hears.

2. In any case, if the choirmaster has the responsibility for the service, he also must have the authority to prepare the music as he sees fit. Right or wrong, his ideas should be carried out. If one cannot work with the choirmaster on this basis, he ought not to have taken the job in the first place.

The organist saw and acknowledged the reasonableness of this point of view. A complete understanding is now under control.

The second letter concerns an organist who plays a very large instrument. It is also very loud. The full organ might just possibly be used for one chord on Easter Day. When I say one chord, I mean a chord made up of staccato 128th-notes.

It seems that this organist was using the full power of this massive instrument for all the hymns, and for preludes and postludes was using works like Tournemire's "Paraphrase Carillon" and Durufle's Toccata.

I gather that for his congregation the effect was rather like being inside the bass drum at a performance of the Berlioz Te Deum.

Works like the pieces named above are thrilling once in a while, but not as staple fare. The full organ, too, can be overworked, even for hymns.

The church fathers wrote to this organist—none too politely, I may add—instructing him to cease using the full organ and to be more sparing with the big, brilliant solos.

The following Sunday, there was an immense congregation present. The organist played an extremely pianissimo prelude. He played hymns, including hymns that call for lusty congregational singing, on a couple of soft 8' stops. He accompanied the choir on a Flute Celeste. He made his postlude nearly inaudible.

For reasons not altogether clear to me, the church fathers did not give this organist the heave-ho. Instead a deputation sat down with the organist, and convinced him to meet their wishes halfway. Today serenity prevails.

Still another letter comes from the organist of a rather aristocratic church. The organist is well thought of by his congregation, his minister and his music committee. He is allowed to do anything, within reason.

Not long ago, the organist performed a new anthem. Without going into detail, (*Continued on Page 50*)

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## THE VALUE OF SIGHT READING ACCORDION MUSIC

From an interview with  
Fredric Tedesco

THERE HAS BEEN a tendency on the part of many accordion teachers (as well as teachers of other instruments) to overlook the importance of sight reading. This is rather lamentable, particularly for those who plan on entering the professional field, for being a good sight reader can mean the difference between becoming a good or poor professional.

Sight reading, a valuable accomplishment, should receive more attention in the pupil's lessons, so says Fredric Tedesco, well known composer, writer of many accordion works and teacher of many years' standing. To neglect this, is to burden a career with a continuous sense of partial failure. Much time, energy and patience are wasted reading music that should be performed at sight. To a poor sight reader, learning new pieces is a hard task. The slow reader cannot accompany at sight, singers, violinists, and other instrumentalists. On the other hand, it has been observed that many fine sight readers have a poor or unreliable memory, while a musician with an excellent memory may not be able to read at sight. However, there is no reason for not mastering both. The accordionist who has lapses of memory when he appears in public is in a sense more excusable than the one who has failed to develop the ability of sight reading.

All of the rules and articles ever written on this subject can be summed up in these words—"Read every day." Unless this practice is strictly followed the poor sight reader cannot gain the desired skill. It is only by doing, that one can attain to this satisfying asset. Therefore, be certain that no day passes without allotting from five to twenty minutes to sight reading. It is best to sight-read either at noon, when there is a maximum of

# the ACCORDION

Edited by Theresa Costello

light, or in the afternoon before daylight begins to wane. If for some reason or other, the player finds he cannot read at these times then he should do so in the morning before anything else.

Besides daily sight reading one must also have an abundance of suitable music to read. By suitable music is meant music easy enough to read. Music of the first grade is best. As the accordionist gains more facility, he should read second grade music, third grade and so on. Remember do not attempt to read at sight music that is difficult to learn.

Ordinarily, orchestral performers are better sight readers than accordionists, for two reasons: first, they usually have one note to play at a time, while accordionists have many; second, they are required to read a great deal more than the average accordionist. The following points are worth remembering:

1—Before you begin, look at the key signature. If for instance you have three flats you may generally assume that the piece is in E-flat major. Write the "plot" of this key in your mind. If the piece begins on a minor chord, play the scale over first.

2—Observe the time signature. In developing sight reading ability many have secured good results by beating out the time steadily and forcing it with the right foot. We are not striving here for artistry, but for proficiency.

3—Glance over the page and note when any change of either key signature or time occurs so that you may not be taken by surprise.

4—Note where any repeats occur—double bars, da capo, da capo codas, etc.

5—When you begin, train the eye to look ahead. Go forward slowly and steadily at first until you have acquired a certain amount of experience and therefore confidence. Continue beating time with the foot.

*New England*

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6—Do not hesitate if you strike a note or chord. Go steadily forward. Keep eyes fixed on the page before you.

7—Accustom yourself to playing music in sharp keys. Flat keys seem easier to the majority of people.

8—Remember that accidentals remain in effect throughout the measure unless dissolved.

9—Arrange your music so that pages can be turned easily.

With a regular daily diet of sight

reading along the lines here prescribed, it is possible for any accordionist to become proficient. Of course a knowledge of harmony will be of great help, as this enables one to recognize at a glance the kind of chord and various modulations that may appear in a piece.

After you have become a fairly good sight reader, try to organize a small group (duet, trio, quartette, etc.). It will prove of practical value and afford much enjoyment. THE END

## THE MARIACHIS OF MEXICO

(Continued from Page 15)

any book, either in Spanish or English, and neither has the Professor, for his research.

Before the coming of the Spanish, the Indians of Cocollan, which is the original form of Cocula, lived in the mountains south of what is now the village. They were of the Coca tribe, one of the many which made up the loose "federation" of the Chimalhuacanes of western Mexico, and they were intensely musical, playing guitar-like instruments made from armadillo shells, and wood-drums called *teponaxtles*. The drum was borrowed from the Aztecs by way of the Tarascans, with whom the Cocas lived (when they were not fighting them), but the "guitar" was indigenous to Cocollan. I should mention that so far as I recall I have never read anywhere any reference to stringed instruments in Mexico prior to the Conquest, and that I wish there were some way in which the Professor could document this particular point. You can hear armadillo-shell "guitars" today in some parts of Mexico, in the lovely Dance of the *Concheros*, but I believe they derive from the Spanish guitar.

When the Franciscans came to Cocollan, they brought the Indians down into the valley and the present village was founded, in about the third decade of the 16th century. They introduced the Indians to European instruments, and little by little the *mariachi* was evolved (the name came much later), with violin, guitar, *guitarrón*, *vihuela* and a five-tave harp. The harp has now almost entirely disappeared.

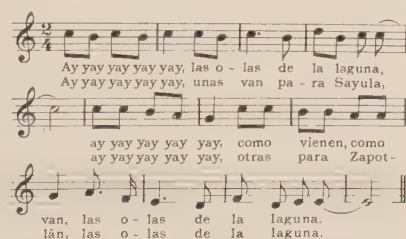
Until the French occupation of Mexico (1864-1867), the *mariachis* played only for religious ceremonies and for weddings. It was the French who first brought the *mariachis* out of Cocula, to Guadalajara, and it was from the French word "mariage" (since they played for weddings) that "*mariachi*" derives. From Guadalajara the *mariachi* gradually spread to many parts of Mexico, and the repertoire became increasingly secular, until now it contains no religious music whatever. Around the turn of this century, much less of the

music was sung—it was minuets, mazurkas, waltzes and the like, for dancing. Today, almost the complete repertoire is sung as well as played.

It is a rich and varied repertoire, far more interesting than the songs which have traveled north of the border—*Cielito Lindo*, *La Golondrina*, *La Cucaracha* and the others—can begin to suggest. The most exciting music of the *mariachi* is the *son*. There are two kinds, the *son jalisciense* and the *son abajeño*, but they are so nearly alike that I have never found anybody, including the *mariachis* themselves, who could explain the distinction. It is almost impossible to make a meaningful comparison of the *son* with any other form of music, popular or "classical"—it has its own very distinct characteristics, and certainly there is nothing like it in the popular music, either jazz or commercial, in the *United States*.

The *son* is essentially rhythmic in nature, and is always played loudly and almost always rapidly. The beat is intricate and shifting, often with each instrument playing a different rhythmic pattern, and the effect is of an orchestra of twenty or thirty, rather than of a huddle of five or six men.

All except a very few *sones* have verses, but they are simple and of small importance. They are sung by only two or three of the musicians, who sing them in a high register at the top of their harsh voices. Here is the principal melody (that which is sung) of the *son abajeño Las Olas*, with the complete words:



The words, omitting the *ay - yay - ing*, mean:

*The waves of the lake,  
 How they come, how they go,*

*The waves of the lake.*

*Some go toward Sayula,  
 Others toward Zapotlán,  
 The waves of the lake.*

Obviously neither lyric nor melody is going to fascinate anybody, and it is the complicated, driving rhythm which gives a *son* its genuine excitement. If you should visit Mexico, ask a *mariachi* to play the *sones La Negra*, *El Jabalín* and *El Gavilancillo* at the very least.

The *mariachi* also plays *canciones* and *corridos*. The *canción* is simply a song, usually of love, usually *triste*, sad. Musically the songs take many forms, and the only generalization I will make is that some of them are very beautiful. I suppose that *Cielito Lindo* is the *canción* best known in the United States, but (if I may say so without seeming to patronize) it is regarded as rather a bore in Mexico—I have never heard a *mariachi* play it except when it was requested by a gringo. Instead, when you hire that *mariachi*, ask it to play *La Negra Noche*, *Amor de los Dos* and *Por un Amor*. As for the *corrido*, it is a folk ballad deriving from the Spanish *romance*, but now much different. The subjects are folk heroes (Pancho Villa is the most popular), bandits, murders for love, catastrophes and the like. The story is almost always more interesting than the music, which is a simple tune repeated over and over, verse after verse, and if your Spanish is not good you are likely to find the *corridos* dull listening. But a few of them—*Bonito San Juan del Río* in particular—have charming melodies.

In the cities, or at least in Guadalajara, the *mariachis* play in the cantinas, not in the streets or plazas; but in the villages they are often hired for a *gallo*, which is a midnight promenade through the streets ("gallo" means "rooster"—in Mexico the roosters crow off and on all night), or for a *serenata*, which is a midnight serenade to one's sweetheart.

As for the person who hires a *mariachi*, there are certain traditions which bear upon him, too. Perhaps they are not so much traditions as precautions. First, he must know at the outset exactly how many pesos he has in his pockets. Second, he must reach an agreement beforehand with the leader, often after some haggling, as to the price of a song. Third, he must calculate correctly just how many songs he can hear with the money he has with him. And fourth, he must always keep count of the songs. "*Yo ya me voy*," as the song says—"I now take my leave"—but I mention again, this time with a solemn note of warning, that phrase "What other?" I repeat, it is a seductive, a perilous phrase. And really, you would not like the village jail at all.

THE END

## A SHAKY BOW

(Continued from Page 43)

the habit of paying keen attention to *everything* on the printed page—noting every *forte* or *piano* indication, every bowing mark, every not-so-insignificant staccato dot—and not merely the pitch of the notes and their time values. It may take you a few weeks to get into the habit of paying this sort of attention to every measure you practice, but if you can form the habit it will bring you big dividends in greater control and increased confidence.

There is a memory test that you would find useful, even though it may sound rather like a joke. It is to play the composition you have memorized four times as slowly as it is intended to be played—making quarters out of sixteenths, whole notes out of quarters. If there are any slow bow strokes to be made at the original tempo, take three, *not* two, strokes when you are playing very slowly—for the reasons mentioned earlier.

Another test which is obviously no joke, not in any sense of the phrase: go off somewhere, without your violin, where you can be quiet and undisturbed, and try, with that necessary "inner ear," to hear the composition through from beginning to end, being conscious of the fingering, especially the shifts, and of

the correct bowing. This may seem like a very large order, but it is really not difficult after two or three sessions. When you can do it, without break, through a lengthy solo, you will have acquired a technique that will always stand you in good stead.

After you have worked along these lines for a few weeks, during which time you should not do any solo playing, make for yourself some opportunities to play in front of people—in your own home or elsewhere. Then take a few relatively unimportant engagements, which would put you under no great mental strain. And so on.

Won't you write to me again after two or three months? I should like to know whether my suggestions have tangibly helped you.

## ERRATA

In the January issue of *ETUDE*, printer's errors in the article on Louis Gottschalk by Jeanne Behrend require correction. On Page 48, seventh line from the bottom, the last word should be *indisposed*, not *disposed*. On Page 58, line 16 should read ". . . from a six-year West Indian . . ." and in line 10 from the bottom ". . . the impulsive largesse" should read "*his* impulsive . . ."

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## ORGAN QUESTIONS

(Continued from Page 44)

text books marked cover some of the subjects you have mentioned, to which we would add: Clarke's "Harmony" and its "Key to Harmony"; Clarke's "Counterpoint"; Goetschius' "Structure of Music" and "Lessons in Musical Form"; Pauer's "Musical Forms"; Whitmer's "Art of Improvisation" and Warriner's "Transposition." The textbooks might be available at your local library in case you wish to look them over before ordering.

*Q. We have a two manual Johnson organ built many years ago by them in Westfield, Mass. They are now out of business. The organ has a fine tone and has been highly recommended for its beauty in this respect. It has an old tracker action and needs some repair. We would also like to have an electrification job done, with a new manual. Could you advise us on this and give us the names of reputed organ companies who could do this work?*

F. W.—Pa.

A. Details as to the work needed and the possible cost could only be determined after a careful examination by competent authorities. This sort of work is frequently done by regular organ builders, of whom there are several in the New England area. We are sending you the names of some responsible firms, and are sure they will be willing and able to take care of your needs in a completely satisfactory way.

*Q. A new church building with a divided chancel and divided choir has raised a problem. Please advise if a soloist should face the congregation or the "side wall" when singing; also the correct seating for a divided choir.*

R. L. G.—Ar.

A. There is no hard and fast rule, but we believe a very satisfactory way is for a soloist to half turn toward the congregation; this plan should also be used for the entire choir when singing chorale numbers. It would have the effect of better blending of voices to the congregation, and also make for better understanding of the words when the singers are turned slightly toward the congregation. The general practice for seating the choir in chancel formation is for the sopranos and tenors to be on the right from the congregational view, and the altos and basses on the left, in both cases the men behind the women.

THE END

etude—march 1957



## SINGING MUST BE NATURAL

(Continued from Page 13)

to be able to duplicate it at will. This development I gained through exercises. At the Conservatorio I was in my share of the recognized vocal methods—Rubini, Lutyens, Panofka, Marchesi. These, of course, are useful to any voice. All through one's preparatory study, one should be alert to two separate kinds of work; that which develops one's strong points, and that which improves one's weaker ones. It is risky to practice only those skills which one finds easy; it is equally risky to concentrate exclusively on difficult, neglecting the development of important skills. Vocal practice should be balanced, including attention to good and bad points alike.

The basis of all good singing is good timing and breath control. The Italians say that the one who knows how to sing also knows how to sing. This is true. Good breathing includes full inhalations, which cause the rib-cage to expand; holding of the breath with strong diaphragmatic support; and slow exhalations, releasing just enough air in time to vocalize tone from the vocal cords without forcing, and never allowing any to escape as unvocalized air. These three skills require practice. Much of this is, of course, provided by vocal exercises. You can always 'practice' breath, however, by taking deep inhalations as you walk, or work about the house; and by seeing how long you can hold your breath before letting it out slowly.

It is difficult to speak of vocal problems in any general way, for, as I have said, no two are alike. However, one can learn to make a kind of over-all analysis of one's own problems, by trying to ascertain their source. Does your particular difficulty result from lack of knowledge? From misunderstanding and misapplying points of instruction? From carelessness? From some inherent characteristic of the organs of voice and speech? Knowing the source of one's problems does not solve them, mainly, but it gives the assurance of knowing where to take hold. When I began singing, I had no problems at all. After a little time, then, I found that my problems had a tendency to spread in the middle voice. This was a characteristic of my voice itself, and knowing that helped me to adjust. Simply by keeping a careful watch over my tones, I soon became able to control them so as to keep them even in all registers. It is a wise thing to keep all one's work within the framework of the voice's natural abilities. Never, under any circumstances, should there be the least of forcing. In preparing for an examination or an audition, the student is

sometimes tempted to choose a 'big', showy aria that is certain to produce a great effect. Unless that aria is also suited to your voice, and your degree of advancement, do not sing it! The resultant forcing would harm the voice far beyond what a moment of success could compensate. The same applies to professional work.

"The student's goals are, first, the full development of the natural color and quality of the voice; and, in second place, the mastery of skills and techniques. These should be set, or placed, on good tones which are already able to flow smoothly. Agility without good basic tone is valueless. Good teachers and good methods provide exercises which will include development in both fields. The order of practice which I find most helpful, and to which I still adhere, begins each day's work with sustained tones. These are invaluable for the voice. On one full breath I sing a few tones (maybe three, maybe five), slowly, allowing the breath to explore each note fully, and making certain that each tone is fully and strongly supported. In second place, I sing scales; first slowly, then more rapidly, also varying the attack (legato, staccato, etc.). Next, I sing the chromatic scale in the same ways. Finally, then, I am ready for the day's work in agility—trills, arpeggios, leaps, rapid fioritura, etc. This work, too, is begun very slowly. In the case of the trill, for example, I begin as though it were written as two whole notes; then I take it more rapidly—two half notes; then two quarter-notes, and so on, until the trill is even, balanced, and fleet.

"But singing is only part of vocal study! It is also important to master languages—partly for the sake of repertoire, and partly for the sake of the voice itself. Each language has its own characteristics; some have greater forward resonance; some are more nasal; some more guttural, etc. Italian, of course, is the most favorable for singing, and one is always comfortable in one's own language, no matter how difficult it may be for others. But it is an excellent thing to accustom the voice and the organs of speech to finding a smooth, well resonated path through the individualities of many languages. I found it a most stimulating experience to sing *Elsa* ('Lohengrin') in German, at Covent Garden.

"The singer should also be a musician! I am grateful for my early training in the science of music and the piano, thanks to which I am able to learn songs and rôles by myself. In working out a new rôle, I begin with

a musical study of the opera as a whole, familiarizing myself with the style, the orchestral color, the blending of the vocal parts, etc. In second place, I approach my own part. I learn all I can about the character, trying to get a clear idea of the kind of person she was, for this, of course, will color my interpretation. Dramatically speaking, I play each character as I feel her. I had some months of study of stage techniques, but never have I had actual formal instruction in operatic acting. Each character is part of myself. Musically speaking, I learn my part at the piano, paying strict attention to all of the composer's indications. Then I study the words, fitting them to the music, and trying to bring out the inherent feeling of the character in both. My characters must emerge as natural human beings. And I must be able to sing them naturally. In everything I do, the more naturally I can work, the more comfortable I am. I think this is perhaps the key to vocal study."

THE END

### TEACHER'S ROUNDTABLE

(Continued from Page 44)

Now for black keys, as in the *Lotus Land* and also Ravel's *Fountain* and Debussy's *Fireworks*: hold the fingers close, stiff and tight, and curve them upward and backward as far as you can. Adjust your wrist sideways—to the left for ascending, to the right for descending—so that the pack of fingers glides perpendicular to the keys. If you find the proper point of contact, the performance will be relatively easy. The practice must be done discreetly, as otherwise the skin might become injured. I must admit, however, that some hands are absolutely contrary to black key glissandi, in which case the wise thing to do is . . . to keep away from pieces including them.

The combination 6/8 and 2/4 is often found (Debussy's *Clair de lune*, MacDowell's *Novelette in D*) and as you say, one actually feels the shifting from one to the other. When you count two, there is no change and the beats just continue. In slow practice, you can count "one-two-three" on each beat for the 6/8, and "one-and" for each beat of the 2/4, watching with the metronome that all beats have the same duration and that when counting the "two-and" it is done *evenly*, as two eighth notes, and not as one eighth note followed by a quarter note; for this would still be in 6/8 time, and a triplet.

When the "alternating" has been conquered and becomes smooth and easy, the tempo is gradually increased and one counts "one-two" throughout. And finally, nothing. The rhythm just flows on, and you enjoy playing the number.

THE END

## HARPSICHORD

### OR PIANO?

(Continued from Page 16)

for the absence of all rigidity; the harpsichord is precise and relies solely on proper articulation and agogic finesse to the total exclusion of variety in timbre or touch. And of course that unique device of the piano, the pedal, is altogether missing. There is only one proper way of playing the harpsichord; in contradistinction, each musical style of the post-Baroque era demands a new reconciliation of the hands with the instrument. This latter fact accounts for the existence of so-called specialists: the "Chopin player," the "Beethoven player," the "Debussy player," etc. The universal pianist is indeed a rarity.

The challenge facing the pianist is really formidable. The harpsichord's literature is relatively homogeneous, encompassing, roughly, the century and a half of the Baroque era, with a bit of the late Renaissance thrown in. It is either contrapuntal music, or the elegant and decorative type of the dance suite or French genre piece. In both instances the crisp sound of the harpsichord offers advantages, whether in the clear presentation of part-writing in a fugue, or the dainty ornamentation of the dance suite. But the pianist must deal, in addition to all this literature, with the harmonic-melodic style of the Classic era, shifting, as it were, from fugue and suite to sonata and concerto. Then he must proceed to the Romantic era in which the piano became the favorite of composer and public alike. Indeed, to the romantics, the piano was an instrument the expressive qualities of which were limitless, and great masters devoted practically their entire output to this medium. Even if they wrote other instrumental works, such composers as Chopin or Schumann always "think" in pianistic terms. Poetic and pictorial ideas and effects were now applied to piano music, and even instructive works, such as the etude, were spiritualized, so to speak: raised into an artistic sphere.

All these styles require not only different musical concepts but different pianistic techniques. But the modern pianist is by no means at the end of his infinitely varied art. When he approaches post-Romantic music he must once more readjust his playing technique, and this time not just once, but in two different directions. The pictorial quality of Impressionism retains a good deal of the ultra-refined virtuosity of late romantic music, which, of course, means pianism *par excellence*. To the vivid colors of the end of the century now must be added the many pastel

shades and mezzotints of the French, their pointillism, floating harmonies, and noiseless runs. But Expressionism, neo-Classicism, and other recent stylistic trends begin to ignore the particular idiomatic genius of the piano, and are inspired by other instruments and by other ideals of sound. The delicate modulations of the piano tone—its greatest glory and most characteristic idiomatic feature—are ignored in favor of percussive and rather inflexible sounds and figures. This is not the percussive quality of the harpsichord, for the latter never knew hardness, but an entirely different, even un-pianistic, sound, which nevertheless is an ingredient of the style.

Finally, one might logically ask: "How can these diametrically opposed attitudes, concepts, and techniques be reconciled? Must the modern pianist renounce the great literature originally conceived for the harpsichord?" Not at all. It is all his—provided he remains a modern pianist and does not toy with archaic "charm." There can be no question that a fugue from the "Well Tempered Clavier" will come off with more clarity on the harpsichord, but a pianist playing it with impeccable articulation, with a clean, straightforward and sober

piano tone devoid of romantic "ings," fancy rubato, and other tricks the piano trade, can give fully satisfactory artistic pleasure. He must make concessions to the nature of his instrument, and these are entirely legitimate; but he must also remember that in dealing with music that is falsified timbre takes precedence over artistic perfection.

But when it comes to the basso continuo, no compromise is possible; the harpsichord can properly recreate the aural picture intended by the composer. No matter how delicately rendering the chords of the accompanying piano tone will not merge with the strings. And if the continuo player at the Steinway attempts to assert the rights of the erstwhile *maestro al cembalo*, supplying ringing chords to replenish the harmony, he immediately divides the ensemble into two dissimilar bodies—just the opposite of the intended effect.

Let us have pianists and harpsichordists, each playing his instrument the way it should be played. In the end, informed musicianship that counts, if that is applied to any style of music, we need not worry about incongruity or missed opportunities. THE EDITOR

## PROBLEMS, ALWAYS PROBLEMS

(Continued from Page 45)

it can be said that it is an anthem which nearly everyone who keeps up with new music has done in his church. There are certain places in the anthem which are guaranteed to make a congregation sit up.

Immediately the organist received a letter from a member of the church. It was a gracious and pleasant letter. It said the writer appreciated the good things the organist did with the music, that it meant a great deal to him to hear it Sunday after Sunday, and so on.

This particular anthem, however, he felt had no place in a service of worship. It was outside the realm of sacred music. It should never be sung again in that church, or any other church, for that matter.

The writer also made some suggestions as to music which he would like to hear performed. The music he cited spoiled the fine effect of his letter, since it revealed that musically his mind had not advanced beyond the year 1898.

The organist's first reaction was identical with that of his two colleagues, namely, that he should tell this parishioner what he thought of him and his suggestions.

Being a man of sense, however, organist No. 3 first sat down to think the matter over.

After a couple of days he composed a reply. He thanked the parishioner for his interest. Without in so many words calling the parishioner an idiot, he said he believed the controversial anthem had merits. He stated what these merits, in his opinion, were. He offered to meet with the parishioner and play him other works in this style—but he was careful not to intimate that he would do so in the manner of one reasoning with a backward child.

Today this critical man is one of the organist's most ardent supporters. He has also heard several other works along the lines of the controversial anthem. While he will not say that he likes them, he does attempt to hear them with an open mind.

When parishioners and other interested parties attempt to tell us how to run the musical service, it is often a great temptation to tell them off in words of one syllable. These case histories are cited as evidence that more diplomatic methods may bring better results. THE EDITOR



## HAIL AND FAREWELL TO THE GRAND OLD MAN OF MUSIC

(Continued from Page 11)

terdaemmerung" to Italy, and, in 1908, directed the world première of "La me." During this period, he also styled himself as a symphonic conductor.

Toscanini first came to the United States in 1908, to conduct at the Metropolitan Opera, but left in 1915, due to a disagreement still unexplained, never to return to that house. In 1921, he reappeared in this country with the La Scala Orchestra, and, from 1926 to 1936, served as director of the New York Philharmonic-Symphony. In 1936, he planned to retire, but was induced to assume leadership of the NBC Symphony Orchestra, organized especially as an instrument for him.

Toscanini's father had been a follower of Garibaldi, in his crusades to liberate Italy, and the young Arturo, deeply impressed by his father's stories of those crusades, became imbued with ideals of democracy which he defended all his life, sometimes at great cost to himself. During World War II, he conducted War Bond concerts, raising vast sums of money for America. He also conducted for the Red Cross. Refusing \$10,000 for a single Hollywood picture, he worked without salary for the U.S. Government in making the film "Hymns of the Nations" (1944). When Mussolini strangled Italy, the Fascist hymn became a mandatory part of all public programs, but Toscanini refused to play it. When physically attacked by Fascist mobs, he remained steadfast in his refusal and carried on a personal struggle with dictatorship. For years, Toscanini's performances were the highlights of both the Bayreuth and the Salzburg Music Festivals; he severed his connection with both when Hitler rose to power. In 1936, he refused engagements in world capitals to go to Palestine to help found its symphony orchestra. uncompromising in his rejection of political dictatorship, Toscanini was always an absolute dictator when on the podium, accepting nothing less than perfection, in spiritual expression and artistic completeness as well as in musicianship. The men adored him. At one rehearsal, dissatisfied with some effect, he vented his rage by throwing his fine watch to the floor and stamping on it. At the next rehearsal, the men presented him with a large nickel dollar watch, suggesting that he reserve it for future watch-treadings. And each year, on his birthday, the men sent him an enormous basket of the fruit which was his favorite article of diet.

The extravagant praise he earned throughout the years left Toscanini un-

touched. He despised "publicity"; he never gave an interview, disliked the tremendous fuss that was made of him wherever he was recognized.

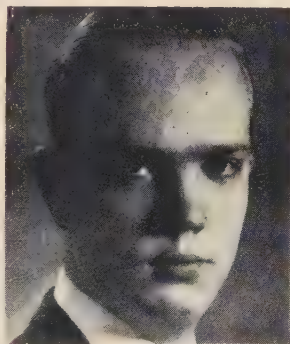
Once he was not recognized. A great electronics exhibition was opened at the NBC's New York headquarters, admission was by invitation, and everyone associated with the company was given a card. Going in to rehearsal one day, Toscanini remembered the exhibition and, having a few moments to spare, stopped off to see it. At the doors, sat a very young girl collecting the admission cards. Toscanini had forgotten his (if ever he paid any attention to it), said he did not have it, and started through the doors anyway. "Oh, but you can't go in without a card," cried the very young girl; "I'm sorry, but you *can't* go through!" Toscanini turned back, grinned, and went his way chuckling over

the completely novel sensation of being refused admission anywhere. When NBC officialdom heard what had happened, they were aghast and set out at once to discipline the girl. At that point, Toscanini became enraged, declaring she had done exactly right, and threatening direful revenge if anything were done to one who respected her duty.

This man who for nearly seventy years made musical history, once asked, "Why can't they leave me alone and just let me conduct?"

The answer, it seems, is that what came out in his conducting reflected a character which commanded affectionate admiration from everyone, regardless of age or class or race or taste. There are few people, over the entire world, who will not experience a sense of personal sorrow in bidding the Maestro farewell.

THE END



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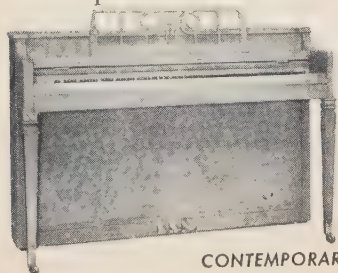
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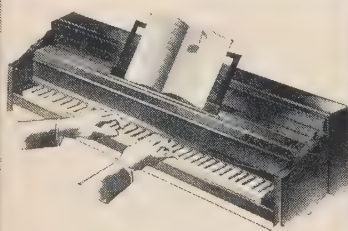
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which is a maneuvering about the key-boards, I can best describe by saying it makes me look as if I were getting ready to dive into a pool."

Many people may ask why this particular instrument has been chosen for producing the musical sounds for various radio shows or, say, a commercial for the television panel show "What's My Line?" which has utilized Miss Rio's services. The musical director of the American Broadcasting Company, Frank Vagnoni, answers this way. "For all practical purposes, it takes up little space. But, most important, you can get color and dramatic effects from it that you can't get out of any other one instrument." And Rosa Rio, he goes on to say, "is a person who knows just what to do at just the right time."

As she goes about her work, the people working in the shows she is involved with, along with the studio audience, are presented with a curious sight. For on her left foot Rosa Rio is wearing a "beat up, old flat-heeled shoe," while the other foot sports a more lady-like slipper. "You know," she explains, "playing the pedal notes of the organ in high heels is just about impossible. But in this comfortable old shoe my toes and heel can get a good firm grip on the pedals."

Another thing one can be sure of, Rosa says, is that she never gets bored with her work. Indeed, she enjoys listening day after day to the dramatic troubles of the characters in the 'soap operas.' "The shows always end with love and marriage. But in the meanwhile I've had a good cry."

Born in New Orleans, the composer-accompanist was fifteen when she heard the sound of an organ for the first time—"and immediately fell in love with it." Soon she was studying the instrument, piano, and composition. The Eastman School of Music in Rochester, New York; Schillinger, and Jesse Crawford—all played a part in her education.

One of the first things young Rosa did after coming to New York City was to open a school of music, where she acted as vocal coach. At the same time, she became associated with Estelle Lieb-ling, and, as they took their voice lessons, accompanied such well-known singers and actors of today as Mary Martin, Vivienne Segal, Jane Pickens, and Richard Kollmar.

Rosa Rio's present career began in the late '30s, when she was called in by radio officials to "help out" as organist for one week. Now, March of 1957 still finds her associated with ABC programs, still finds her on that "one week"

job, and proving to be both one busiest organists and ingenious posers around.

★ ★ ★

During this month, the orchestra Miss Rio's alma mater—the East Rochester Symphony, under H. Hanson—continues its splendid cast series, called "Contrasts In Music" (Monday evening, NBC-Radio) is a program which introduces works and presents, side by side, posers as varied in their music as and Piston, Ravel and Sessions.

For its part, the Oklahoma City phony (Sunday evening, MBS-R) under Guy Fraser Harrison, will also side by side, contemporary by an American and by a Norwegian on each of its programs.

New American operas are rare. ley Hollingsworth, however, has posed an opera—"La Grande Bretagne" based on a story by Balzac—and be given its world première by the enterprising NBC Opera Theatre Sunday afternoon, March 10 (TV). I need only mention that the outfit's name for us all to know the opera will be treated with the careful attention and that singer-rectors, and designers of first rank be involved.

Program-making of the highest finds Richard Rodgers and Oscar merstein bringing their musical version of "Cinderella" to TV viewers on day afternoon, March 31 (CBS). This is a work *written specially* to the television medium. What a pleasure it is to be able to report this, as adaptations of musicals often leave me the feeling that I have seen not a copy of the original but the baremost ineffectual sketch of that show personally, I look forward to "Cinderella," which will have the lovely young singing actress Julie Andrews in title rôle.

A dip into history called "Maurice Chevalier's Paris" (Monday evening, March 6, NBC-TV) will bring memories to some of its audience. I suspect, provide exciting new moments in theater to a good many of the rebiographical film—this, too, made specially for television—it finds the debauched Frenchman, straw hat and all, pouring forth numbers he made famous, *Valentine*, *Mimi*, and *Louise*.

Favorite airs from the popular repertoire dot the programs which "Voice of Firestone" and "The Telephone Hour" present on Monday



ings, lending contrast to the classical  
ections. This month's schedule of  
est artists is as follows:

"The Voice of Firestone"  
(ABC-Radio and TV)

March 4, Rise Stevens

March 11, Brian Sullivan

March 18, Jerome Hines

March 25, Barbara Gibson

"The Telephone Hour"  
(NBC-Radio)

March 4, Clifford Curzon

March 11, Theodor Uppman

March 18, Renata Tebaldi

March 25, Lily Pons

THE END

## WORLD OF MUSIC

(Continued from Page 10)

ld in Paris, June 17 to July 1. Open  
young pianists and violinists. Appli-  
cations must be submitted before May  
Details from Secrétariat Général du  
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all seek out American operatic talent  
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eliminary auditions will be held next  
tober in New York, Chicago, San  
ancisco, Dallas, Baton Rouge, and  
ncinnati. The winners will be selected  
May 1958, and will then leave for  
lan, Italy, where their débuts will be  
ide at the Teatro Nuovo. Details may  
had from American Opera Auditions,  
rew Tower, Cincinnati.

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gan Playing; preliminary contests to  
held by local chapters, with semi-  
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# Junior Etude

Edited by Elizabeth A. Gest

## Mr. Czerny

by Pauline Saltzman

ON THE WAY HOME from his music lesson Andy dejectedly sat down on a park bench and thought aloud: "After promising to teach me Beethoven's Moonlight Sonata, Miss Ward gave me only a book of Czerny Etudes! I guess that old stick-in-the-mud, Czerny, wrote more etudes and exercises than any one who ever lived!"

A gentle touch on his shoulder made Andy turn around, and he was amazed to see an odd-looking man smiling at him through thick glasses. He was rather short and his hair was so curly it looked like wool. His clothes reminded Andy of pictures he had seen of Schubert and Mendelssohn. "I beg your pardon," the stranger said, "but I thought I heard you mention my name."

"Oh, I was just thinking out loud," Andy replied. "My music teacher promised to give me the Moonlight Sonata, but today she said my technic was not very good, so, instead of the Sonata she gave me a book of Czerny Etudes. She said they would teach me to 'creep before I could walk'."

"Well, permit me to introduce myself. I am Karl Czerny."

"Oh!" exclaimed Andy in amazement. "I did not know Czerny spoke English."

"No? Well, you see, languages are my hobby. I speak seven," he replied, seating himself beside Andy, and continuing: "I must say I do not blame you for preferring a composition by the great Beethoven to one of my own modest efforts, but I am sure you will see things in a different light when I tell you I have always taught music here in Vienna, which is my native city. My studio is in my home on the Petersplatz. I have the great honor of being a pupil of Beethoven, and my own pupils include Franz Liszt and Theodore Leschetizky."

Andy had to pinch himself to make sure he was not dreaming, and he began to realize that everything seemed

strange to him. Instead of the familiar park, he seemed to be in a place he never saw before. He began to smile as Czerny reached into his coat and produced a gray kitten with a white face. "See what I found!" he exclaimed delightedly. "I always have seven or eight of these little pets in my home and they have their own special room. Then, if the kittens become too much for one lone bachelor to handle, I find good homes for them."

Czerny was delighted when Andy told him he too liked pussycats, and said, "I'm glad you like them, and I'm glad you like music, too. When I was your age, about twelve or thirteen, the master taught me his Sonata, which you call 'Moonlight.' When I came to a passage I could not play I let my fingers run over some octaves of show-off improvisation, and the master boxed my ears! That made me decide to devote my life to composing studies which would prepare music students to play the great masterworks."

Here a flash of lightning engulfed



Carl Czerny—1791-1857

them and when Andy opened his eyes he was still on the park bench, but Mr. Czerny had gone. His brain flashed the message that he had been dreaming, after all. A faint mewing sound made him look down on the warm bundle nestling in his arms. It was a gray kitten with a white face!

## Organ on Muleback

by Martha V. Binde

Can you imagine an organ being carried on the backs of mules for more than 2000 miles? That is what is true in the early stories of the settlement of the Southwest.

In those days Spain sent colonies of settlers to the lands which the Spanish soldiers had conquered in our far Southwest. Schools and churches were so built in those colonies.

In the year 1598, one group of settlers came to what is now New Mexico. Among the settlers was a very brilliant man, Cristobal de Quinones. He had studied in the best schools of Europe and was an excellent musician, and he also spoke a number of languages fluently. He built a chapel and a hospital in Mission San Felipe. For the chapel he wanted an organ, and other musical instruments to teach to the Indian children, but the only place where he could get an organ was far-away Mexico City. He sent a letter there, asking for an organ, and after waiting and hoping for more than six months, the organ arrived, having been transported on the backs of mules for over 2000 miles.

This organ, as far as history tells, was the first organ brought into what is now the U. S. A.

Quinones died in 1609, having made a valuable contribution to music in the early days of the New World.

## Tunes From a Turtle

by Ida M. Pardue

No one has ever taught a turtle to sing, but turtles were responsible for a lot of tunes, many centuries ago. This was in ancient Greece, when turtle shells provided most of the material for a popular musical instrument called the lyra.

Covered with bull's hide, the lyra had two animal horns fastened to its shell. The horns had a cross piece of wood to which the strings were tied. Because the lyra was the instrument on which the catchy tunes of those times were strummed, it was more popular, though less important than the *cithera*, which was used only for more important music. Over the centuries the lyra traveled to far places, where it was copied in other materials.

The next time you hear (or play) the violin, think of the turtle. The ancient instrument made from its shell was one of the forgotten ancestors of the violin!



## Hidden Operas Game

by Cameron N. Allen

each of the following sentences the e of an opera is concealed, made of last part of one word and the first of the next. Can you "raise the curtain" on each of the operas and also the names of the composers?

John was considered by his music ner to be very smart, having won place in the contest. 2. Having ned in his Scout Troup how to ad- ster first aid. Albert soon revived oy. 3. The pilot recognized the ap- ching plane as a Mig; none the he kept to his course. 4. Having no in whom he could confide, Lionel d not decide which course to follow. ne witness was advised by the judge ll only what he had actually seen, what he had heard. 6. William had oat all finished except the spars. If rent well he hoped to sail in another .

(Answers on this page)

## Who Knows The Answers?

up score. One hundred is perfect)

is the Polonaise written in two-four, three-four, four-four, three-eight or six-eight time? (10 points)

Which composer was born in 1810 and died in 1856? (15 points)

How many half-steps are there from E-flat to B-natural? (5 points)

What is meant by transposing? (5 points)

What are the letter names of the tones in the supertonic triad in the key of A-flat major? (15 points)

How many thirty-second notes equal a quarter-note tied to a double-dotted eighth-note? (10 points)



What is an octette? (10 points)

Of what nationality is Sibelius? (10 points)

Does the clarinet have single or double reeds? (10 points)

A—From what is the melody given with this quiz taken? (5 points);

B—Who is the composer? (5 points)

Answers on this page

## Answers to Hidden Operas

1. Martha, by Von Flotow, 2. Aïda, by Verdi; 3. Mignon, by Ambroise Thomas; 4. Fidelio, by Beethoven; 5. Otello, by Verdi; 6. Parsifal, by Wagner.

## Junior Etude Poetry Contest

Junior Etude will award three attractive prizes this month for the best original essays. Topic "My Aim in Music."

Class A, 16 to 20 years of age; Class B, 12 to 16; Class C, Juniores under 12. Prizes will be mailed in March. Names of prize winners and list of best thirty re-

ceiving Honorable Mention will appear in a later issue.

Print your name, address and class in which you enter, on upper left corner of paper and print address on upper right corner. Mail entries to Junior Etude, Bryn Mawr, Pa. Contest closes March 31.

## Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and if correctly stamped, they will be forwarded to the writers. Do not ask for addresses. Foreign postage is 8 cents. Foreign air mail rate varies, so consult your Post Office before stamping foreign air mail. Print your name and return address on the back of the envelope.

Dear Junior Etude:

I have studied piano for seven years, also play cello and double-bass in our school orchestra. I enjoy reading ETUDE and playing the music in it. I am very fond of music and would like to hear from other music lovers.

Bernice Hewlett (Age 15),  
New Zealand

Dear Junior Etude:

The Story Solo Club members (in the photograph) have each been awarded a Composer's pin by the National Guild of Piano Teachers and have also won recognition as junior composers by the National Federation of Music Clubs, to which we belong. Jeni Riberts, Bud Donnelly and I were at camp when the picture was taken. We would like to hear from other boys and girls.

Cara Monro (Age 12), Illinois

## Story Solo Club Flossmoor, Illinois

Carol Culloden, Linnea Lind, Brian Buck, Roger VanCleve, Jeffrey Buck, Richie Anderson, Nancy Martin, Barbara Martin, Kristine Szabo, Jo Harms, Clifford Culloden, Liz Perot, Bonnie Lyn Kolofer, Bob Neville, Carol Perrin, Don Perrin, Linda Marwick, Dorie Orr, Whit Byers, Cricket Beachand, Sandy Orr. Age 9 to 16.



## Breaking Records

Everybody gets a big thrill in breaking a record—it may be in athletics, but then, it may be in various other activities, too.

Why not break and hold the record in your musical activities? Why not try to play a little bit better than any one else in your music class? Why not play your scales smoother than any one among your musical friends? Why not memorize one more piece than any one in your music club? Why not play your instrument better than any one else in your school band? Why not hold the record of never missing a lesson? Never omitting your practicing? Never losing your music book? Never forgetting an assignment? Never failing to make a correction, especially when your teacher marks the spot with her pencil?

There are many ways to break and hold records. Breaking and holding these small records may be the beginning of breaking very important records later. Why not break the record and be the first one to try it?

Dear Junior Etude:

I enjoy Junior Etude very much and would like to hear from some readers of the Letter Box. My favorite composers are Strauss and Handel. My ambition is to become a concert violinist and I would like to hear from some violinists of my age.

Kathleen Reid (Age 9),  
Massachusetts

## Answers to Quiz

1. Three-four; 2. Schumann; 3. eight; 4. playing a composition exactly as it is written, but in another key; 5. B-flat, D-flat, F; 6. fifteen; 7. a composition for eight voices or eight instruments; 8. Finnish; 9. single; 10. A—"Moonlight" Sonata; B—Beethoven.

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## SIGHT-READING ALL-IMPORTANT

(Continued from Page 17)

addition to the regular ones to be memorized and worked out. Ask your pupil to play her latest memorized composition with her eyes closed to check progress of reading habits. You will be surprised at the weak spots thus uncovered, and recital and contest performance will be improved. It is a welcome change of pace also to suggest playing at home with the room pitch dark.

As your pupils progress in keyboard feel, include drill on skips of thirds, fourths, and other intervals; then on to triads, chords, and the rest of keyboard harmony. Drills like Dr. Maier's "skip-flips" help to develop the feel of chords and skips. For a change at the lesson, ask your pupil to play a scale or an arpeggio with his eyes closed. His facility and reading ability depend on ready recognition and mastery of such note groupings. Very well, you say, my students are being drilled on this sense of feel, but they still read note by note, spelling it out.

The development of eye-span speed is the second important factor in piano sight-reading. Turning a page several measures from the end for an expert accompanist illustrates how a good sight-reader uses and needs this skill. Everyone is aware of the slow progress made by a beginning reader at school; first letters, syllables, and small words; and later sentences with meaning. The eye does not move smoothly but in jumps along a horizontal line of text, the length depending on reading speed and comprehension. How much more complex is the reading of a four-voice Bach fugue with not only the horizontal fugal lines, but vertical harmony too; plus fingering, tempo, dynamic, phrase, and pedal markings sandwiched in, plus the factor of hand and pedal co-ordination to complicate matters further!

One attempt to solve the eye-span problem has been made by adapting the Tachistoscope to music study. This projector-type machine using slides attained wide prominence during the second World War in training troops and civilian plane spotters in recognition of enemy aircraft by flashing slides of planes on a screen for a second or a fraction thereof. Since then many schools are using it for remedial reading, art, and other subjects where eye recognition speed is important. In music, slides of chords and other note groupings are flashed on the screen while the student responds by playing what he sees. However, the cost of the machine and slides makes it prohibitive to many

private teachers. But what available substitute is there?

One help is to flash cards of single notes and small note groups. Another help is to use a small card to cover a measure at a time forcing the pupil's eyes to read the next measure while playing the first. This can be increased to several measures depending on musical complexity, tempo, and level of progress. Doing this at the weekly piano lesson is better than nothing, but the real problem is to enlist a family member to help at a short daily practice reading, most likely mother. An older student may even help himself somewhat by blocking with one hand while playing with the other. But this is a limited and a last resort.

The teaching of form and analysis is also a must for a bigger and faster eye-span. The pupil can learn to recognize the harmonic background of chord arpeggio groupings at a glance without having to decipher them separately. Even the youngest beginner can be asked to point out measures or patterns that repeat; and whether the notes go up by scale steps, or skip to form triads or arpeggios. Every student, no matter what level, should be taught and helped to analyze his piece at different reading and learning stages; yet far too many students reach the concerto level, for example, without knowing the basic rudiments of sonata form or harmonic analysis.

The last basic principle is the development of rhythmic continuity. Obviously the ideal is to read correctly sight everything on the printed page, but occasional difficult passages in an otherwise fairly easy piece will cause the rhythm to be broken, if not wholly lost. Gerald Moore, in his excellent book, "The Unashamed Accompanist," says that "the good sight-reader is an expert skipper, that some of the notes are abandoned or slurred so that the rhythmic pulse is kept alive."

We teachers are constantly starting and stopping our pupils to correct notes and fingering; but in teaching good sight-reading we must right about face. Train the student to grasp the essential and how to leave out the non-essential since rhythmic accuracy is more important to sight-reading than note accuracy. For example, point out the necessity of concentrating his eye on a florid melody while keeping the secondary accompaniment going, even if a few notes are dropped. He must learn to be his own conductor (with less counting from



lessons) and develop a tempo assignment for such terms as largo, adagio, presto, and the various most-used common settings. Teach the pupil to feel out a measure in established time, with the playing started on the exact beat and maintained till the end no matter what happens. If necessary take one measure at a time, increase the measures till a steady tempo can be kept going without tiring or repeating.

One of the biggest assets to maintain pupil interest is sight-reading material. While the student must work constantly on that recital or contest material, interest and variety can be maintained by a constant change of reading material weekly if not daily! A lending library in constant circulation is an excellent idea, with maintenance and administration financed by a small fee from

each pupil. While you give the main fare of technic and the classics, the teen-agers will adore an occasional popular piece just for reading. The secondary piano student will recognize the value of piano study if his sight-reading utilizes the vocal or instrumental literature of his major concentration. Every music student from six to sixty loves collections of familiar tunes, whether cowboy ballads, hymns, Christmas carols, or what have you. A good rule of thumb is to keep his reading material one grade below the current level of study.

The development of keyboard feel, eye-span, and steady rhythm is a slow process; but in time the average student will achieve an important reason for studying piano—the ability to read satisfactorily what interests him in the vast piano literature. **THE END**

## THE NEW STUDIO

(Continued from Page 22)

ed him if he were taught in a group our? We have said that music for a time is our goal. Where is music, in what kind of setting? It seems primarily a social art. Psychologists suggest that we should teach a child in the setting it is going to be used. When music is shared in a group the child begins to discriminate and form an individual taste. Each individual soon learns why he likes a performance or a type of music. Experience in groups relieves that nervous strain off, too, when friends and relatives ask John to play. Music should not be the reason for John's isolation from his friends. If it is, music cannot help but suffer. The music lesson must be group applied. An individual will do many things better when he does them in a group of similarly occupied workers than when he does them alone. When a child of John's becomes living proof that achievement is enjoyable, worthwhile, and possible this may start John thinking again.

Every teacher wishes she could develop well-balanced pupils who combine a variety of personality traits in music interpretation. How often have you dreamed of the ideal student who would learn from mixing all the virtues of one or three widely different students? The best way to begin such a merger is by bringing these students together in a group.

Now, John is now taking lessons in the new studio with three other students his age in his same grade, and with the same piano background. Naturally each has outstanding strengths and weaknesses, but that is why they are together. The teacher of the new studio has no obligations when she works in

groups. First of all she has to plan each lesson. She has to keep lessons from last week on file so that she can think through the next lesson. With four people on her hands she has no time to fake. Her rôle, now, is leader. She must help her students discover, formulate and clarify the group's purposes. There will be general needs of the group as well as individual needs. She must be sure she is a democratic leader who delegates and distributes responsibility, encourages and values initiative, and fosters self-criticism and self-evaluation.

Of course she must maintain control. But in so far as control emanates from, depends upon, and is imposed by her, she is never happy about it. She will only feel satisfied with her work in so far as the group manifestly develops self-control in terms of its common purposes.

Teaching in the new studio is hard work but it is also rewarding work. When Richard comes to his lesson with news that he has successfully harmonized and transposed some tunes his class wanted to sing; when Peter states that at the pack meeting he conducted and played accompaniments to their group songs; when Nancy thanks her teacher for insisting upon good sight reading habits because she suddenly had been asked to play for Sunday school; and when Wendy says she was very glad last Friday night she had kept five pieces in her repertory because after playing one piece her friends wanted to hear more; When students see where they can use their music and how they can use it our teacher in the NEW STUDIO knows she is teaching MUSIC FOR KEEPS.

**THE END**

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(Continued from Page 21)

to participate with the more advanced player without any great damage being done to the group. The experienced players will set the pace of course, but the new members will be stimulated by association with the more experienced veterans if fine teachers are available to encourage them over the transition period. The important point is to save these new members and build them up to accept their challenge.

Private instruction of high calibre is very important to supplement the rich and varied activities of the superior school music program. A desire for individual instruction usually follows the recognition by the student of his technical and musical inadequacies. Stimulating orchestra and small ensemble experiences at the elementary school level will often result in the most gifted and talented pupils finding good private teachers at an early age. As young players are challenged by difficult orchestra literature, individual study with fine teachers will help them more and more to reach out to the limit of their musical and technical capacity. Private teachers can become an integral part of the orchestral program at school and should be encouraged to work closely with the school orchestra director so that coaching of students in orchestral literature will become a part of their study. Such help from private teachers in isolated orchestral problems including bowing, fingering, phrasing and other technical items can be the means too of developing a sharing and co-operating by all teachers to the benefit of the school music program and the growth of each individual student. The orchestra can be the means of motivating the work of private teachers. Serious individual study always follows a keen desire on the part of a pupil to play well in order to become a respected and contributing member of the orchestra. All students will be proud to be members of a group that plays well. This student approval of outside study should be a good cause for partnership in the training of outstanding young musicians.

Special instrumental teachers as a part of the school music staff may also augment the efforts of the regular teachers if schedules of all teachers involved are effectively planned. In order that several special teachers make their contribution to this project, teachers of general music and special vocal teachers who are also orchestral specialists have been included on the staff in the Hempstead Schools. Specialized assistance in French horn, cello, bassoon have

resulted in accomplishing not only better work in the high-school symphony but also throughout the music teaching of the entire school system since: The general music program has probably using these music specialists equipped with excellent backgrounds with musical contents; (2) the teachers of general music also have the pleasure of helping in the special orchestra program; (3) the general music teachers also encouraged to continue his special interest by playing in his own orchestra section with his pupils and in small ensembles; (4) the complete symphony orchestra becomes the work of an operative family of students and teachers working together. This relationship on a professional basis among teachers of the music department results in a wide some interest in the growth of all students and a unified departmental approach also is achieved. With instrumental teachers sitting in the school-symphony orchestra teaching as they play to their students, the complete, fully instrumented organization becomes a musical social unit that produces music and functions as a realistic community project.

### Student Leadership

The practice of teachers playing to their students in the school symphony has been questioned by some since it might hinder students from developing into leaders. This, however, is not the case in Hempstead. Rather it is one of the vital means whereby students are given their leadership as soon as they are able to carry it and the teachers teach at all times either in rehearsal or at concerts.

Desirable pupil-teacher relationships has resulted from the practice in Hempstead Public Schools to this extent. The entire system includes sixty elementary schools (grades 1-8) of a total of 375 students each and one high school with a little less than 2000 students. The Music Department Staff includes thirteen teachers, including the director of music. Nine teachers are assigned to vocal-general music and four teachers have full time instrumental assignments. Four of the general music teachers are also scheduled to teach a few hours a week in instrumental classes and ensembles. These four special teachers, who are all fine players, will have taught their students in their high school section since the pupils started in the second or third grade. These teachers, with their four full time instrumental teachers, guide the pupils through their elementary



school training and "go to high school" literally with them and together make the transition from elementary level to the more difficult repertoire of the school-symphony orchestra. Here we meet the music of Bach, Brahms, Tórk and many other composers who have written for the symphony orchestra. Also it is here that Music Festivals, developed in collaboration with other departments such as social studies, literature, drama and physical education are prepared and produced.

Guest conductors and guest artists have provided further challenges to the students of the orchestra. After preparations are adequately prepared in rehearsals, outside artists give an added incentive to a public appearance. Students and teachers again are in the thrill of performing repertoire, carefully prepared, under the direction of a professional conductor or playing an accompaniment for a distinguished guest soloist. Under the stress of such exciting circumstances the highest standards of performance are reached.

Repertoire of the orchestra should be selected from the finest literature of all periods. There should be no need for specially written" and certainly not "watered down" editions for young musicians of this calibre. We believe that students are denied what should be their cultural birthright if any such promise is made. "American youth should and will perform that which they and their conductors want to perform" quoted from a letter to the students of the Hempstead Orchestra by Roy Harris. Musicians who have conducted this group all write glowing reports of their music making. Eastman School of Music Conductor, Frederick Fennell says, "Music in Hempstead is a living experience." THE END



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HENRY COWELL

MUSICIAN AND CITIZEN

(Continued from Page 20)

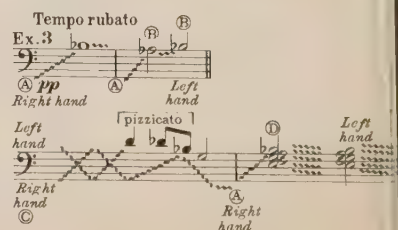
scene and for the wide acceptance of a skillful use of the device in much today's music, both "legitimate" and "commercial."

Cowell first used chords of seconds as a decorative device to emphasize or thicken the line in either treble or bass. Later he adopted a more systematic approach, developing a theoretical explanation of the derivation and use of clusters. Subsequent to the stormy dénouement of this *bête noir* of Cowell's, virtually all of the prominent twelve-tone composers, plus other leading composers in Europe and the United States, as well as the more progressive jazz composers and arrangers, have expanded the vocabulary by adopting tone-clusters, meanwhile openly acknowledging the debt to Cowell.

Clusters were for the first time distributed among the instruments of the orchestra in *Some Music and Some More Music* which Cowell wrote in 1917. More extensive orchestral use is to be found in the *Piano Concerto* (1922) and in *Synchrony* (1930); in *Movement* (for string quartet), they are treated polyphonically; and in *Advertisement* for piano they are made a virtuoso device. But at no time did they cause more consternation than in 1917, when, as a bandmaster in the Army, Cowell incorporated them into the repertoire of the band he was directing!

There have been other directions in which Cowell has broadened the stock of materials available to the composer. The *Ritournelle*, from the incidental music for *Les mariés de la tour Eiffel* by Jean Cocteau, features an elastic form—by the proper selection of measures according to a key furnished by the composer, the music can be utilized any desired length from three to hundred and four bars. *The Banshee* for piano is played completely without the keyboard, the player standing in the curve of the grand piano so as to be able to reach the strings conveniently while an assistant holds the damper pedal down. (See Ex. 3)

from the *Banshee*



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—Indicates a sweep of the finger the lowest string to the highest given.

—Finger sweeps lengthwise along string of the note indicated.

—Sweep back and forth from lowest *Bb* below middle *C*, both hands her in opposite directions, crossing in the middle.

—Sweep along five notes all together, in the manner of letter B.

Other pieces, darning eggs, paper pins, spoons or pencils are placed on the piano strings, with resulting new qualities in each case. One work string quintet includes a part for hunderstick, an instrument of the Northwest Indians, which is played by holding it above the head.

Cowell's interest in expanding the comparatively limited rhythmic resources of Western music led him to it, in 1931, an electronic instrument known as the rhythmicon, which was to his specifications by Leon Theremin and which permits metrical combinations of virtually unlimited complexity. To demonstrate the musical richness of this instrument, Cowell composed *Rhythmicana*, in which the rhythmicon is treated as a solo instrument with orchestral accompaniment. Behind these various assaults on the musical status quo is a desire on Cowell's part to exercise the new and unheard-of in his most radical departures invariably hand in hand with some familiar readily understandable element, in these cases melody, which is intended to penetrate even in his most heterodox scores.

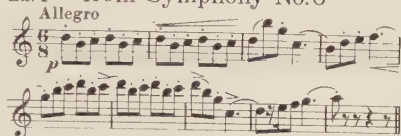
Discover that this approach to the radical aspects of his style is anything but haphazard, one need only turn to his book, "New Musical Resources." Among the subjects covered are: A theoretical guide for the use of different chords simultaneously sounded ("polychords"); "dissonant counterpoint," which reverses the traditionally accepted positions of which intervals are "normal" and which exceptional; a method of inducing rhythmic values of an unprecedented degree of refinement into our music, such as ninth notes, thirteenth notes, five-sixth notes, etc.; a way of combining these values and also the more complex rhythmic groupings now employed, without the use of brackets; a theoretical basis for combining these complex patterns in ratios derived from the overtone series; a method of establishing the relations of successively and simultaneously performed varying meters and tempi, also based upon the overtone series; a more accurate notation for rhythms; and finally the background treatment of tone-clusters.

These innovations were all developed prior to 1932, for since that time Cowell

has concentrated on synthesizing them with other elements, old and new, in his music. And the frankly experimental pieces which he has written amount to only a minute fraction of his total output. Less publicized, but a far more profound influence in his work than the radical and experimental features, has been folk music. One could say that Cowell's music draws from an international folk style, for he has never hesitated to welcome the music of any culture, Western or Asiatic, as a source for material.

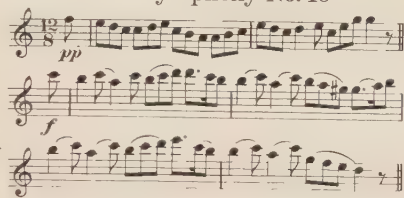
To comprehend the place of this "ethnic" background in Cowell's music, one should note three principal areas.

#### Ex. 4 from Symphony No. 6



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#### from Symphony No. 10



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The most obvious of the three originates from his Celtic ancestry. The titles of many of his compositions announce this heritage, such as *The Irish Girl*, *The Irishman Lilt*, *The Banshee*, *Lilt of the Reel*, *Fiddler's Jig*, *Gaelic Symphony*, *Irish Suite*, *Celtic Suite*, *The Leprechaun*, *The Voice of Lir*. Also a large percentage of Cowell's larger works show more than a trace of native Irish influence. Most often, as in his symphonies, this takes the form of a scherzo movement in jig style. (See Example 4 above.)

(To be continued next month)



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## IT'S NOT THEORY

(Continued from Page 42)

C.P.E. Bach's "Solfeggietto." The student, having a normal sense of relative pitch, will be able to identify the position of the notes in the scale as he hums the melody from memory away from the keyboard. For purposes of illustration let us take the four notes which come on count one of the first measure and those on count three. He will know that he is humming the scale tones 3,1,3,5,8 on count one and 7,5,7,2,5 on count three. These he will immediately identify as forming a I chord and a V chord—two musical "words" with which he is familiar. Since he knows the composition starts in C Minor, he identifies the corresponding letter names as Eb,C,Eb,G,C for count one, and B-natural,G,B-natural,D,G, for count three. As he continues humming and comes to the ninth measure he again has, except for the first note, the same melody—5,1,3,5,8 and 7,5,7,2,5. However, since he knows that at this point the piece modulates to G Minor he identifies the notes as I and V chords in this key and the letter names therefore as D,G,Bb,D,G and F#,D,F#,A,D. Continuing to the seventeenth measure the "idea" occurs again, this time in F Minor, and through the same process of

"grammatical" thinking he knows the letter names are C,F,Ab,C,F, and E-natural,C,E-natural,G,C.

Since chords and chord patterns are a fundamental element of keyboard music, it is important that the basis of musical learning by ideas be established at the very beginning of piano study by emphasizing to the student that the pieces he learns are composed of scale tones primarily and letter names secondarily. In his keyboard harmony he should immediately begin to learn to see the keyboard as made up of the notes of the scale in which the composition being studied is written, shutting out from his visual grasp all the notes not in that scale—as in the scale of C which is easy to play in because the black keys are the only ones excluded. If the piece is in D it is of comparatively small importance to know that the signature is F# and C# if the student cannot see the notes of the scale of D on the keyboard as the ones he is using. If this key-consciousness is not emphasized continuously from the very beginning, the study of theory at high school level or later has only a minimum effect on his learning process. He has already firmly established his habits of learning, which are usually quick muscular reactions to spots on lines and spaces, resulting in striking the corresponding keys on the keyboard

—not the conscious guiding by the or learning by ideas.

Even though the student with qu absolute pitch but without key-consciousness may learn by ear more ea than the student with relative pitch, interpretations are seldom convinc because he does not get the compos ideas consciously and directly. Th too, he is not learning as quickly as would with key-consciousness beca he is still like the "talented" studen French—learning by sound-sequ instead of ideas.

One of the important causes wh make students tend to practice too and play too fast is the lack of I consciousness. Since they do not le by ideas they depend mainly on mu lar or finger memory, which does function as well at very slow speed at fast ones. Therefore in attempt to play slowly, when muscular mem is only slightly effective, the absenc clear musical thinking by ideas ma them unable to play correctly beca they have to remember what to them unrelated letter names instead of mus words or ideas and their sense of r tive pitch does not help them.

All learning, even when the studer playing with the music open before l is a form of memorizing. When he pl a piece with the music at a lesson,

(Continued on Page 64)

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## IT'S NOT THEORY

(Continued from Page 62)

printed notes cause him to recall he did when he looked at them practicing—that is, he remembers with an aid to memory. It is just important to learn by ideas when the notes as it is when memorizing many students learn a piece with notes by eye-finger co-ordination, start to try to figure out musical as an aid to memorizing. This is because playing with the notes be form of memorizing, the student already established wrong habits thought which must be changed to learning by ideas. This change is difficult to make and would not be necessary if he had started as he should, learning ideas and then thinking from memory exactly as he did when looking at music.

Let us teach from the beginning study music as one would memorize poems in English—by learning the composer's ideas and identifying notes by ear through an habitual key-consciousness. THE

## NEW RECORDS

(Continued from Page 19)

concerto in the 20th century if only one or two aspects of the 20th century piano are employed, and not much more than the piano concerto form?

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etude—march 1





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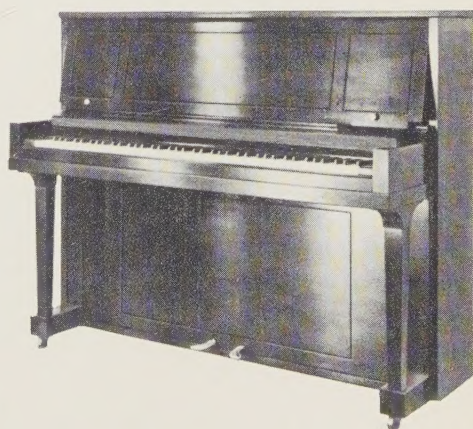
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